

ORPHEUS BRITANNICUS. 900

A
COLLECTION
OF
The Choicest SONGS,
FOR
One, Two, and Three Voices.

COMPOS'D
By Mr. Henry Purcell.

TOGETHER,
With such Symphonies for *Violins* or *Flutes*,
As were by Him design'd for any of them:
AND
A *THROUGH-BASS* to each SONG.
Figur'd for the *Organ*, *Harpsichord*, or *Theorbo-Lute*.

The Second BOOK, which renders the First Compleat.

—*Primo Avulso non deficit Alter
Aureus, et simili frondescit Virga Metallo.*
Virg. Lib. Æn. 6.

L O N D O N:

Printed by *William Pearson*, for *Henry Playford*, at His Shop in the
Temple-Change, Fleet-street. 1702.

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Temple-Charge, Fleet-ſtreet.

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To the Right Honourable
Charles, Lord Halifax,

Auditor of His Majesties Exchequer, &c.

MY LORD,

I *Shou'd be unjust to the Memory of the admired Purcell, and set too Small a Value on His Works, shou'd I put them under any Patronage but Your own. For Your Lordship has a Double Title to these Papers, both as You are the best Judge, as well as the Greatest Encourager of Poesy and Musick. 'Tis but fit this Great Master of the Age, that has stood the Test of Your Judgment, should Claim Your Protection: Since no Greater Character can be given of any Composition, than that it has pleas'd so Exquisite a Taste as Your Lordship's.*

But I am not so vain, as to attempt a Panegyrick on Your Lordship, nor to Expatiate on the several Excellencies of this Celebrated Author: These are Subjects for the Sublimest Pens, and are already transmitted to Posterity.

But my design here, is to pay my Gratitude to Your Lordship, for the many Favours I have receiv'd; In a Present whose own Worth, is its Apology, and whose Native Graces will render it Acceptable. And to add, if possible to the Fame of Purcell, and Endear him more to the World: Which can be only done, by prefixing the Name of Mountague to His Works.

My Lord,

I am Your Lordships most Humble and Obliged Servant,

HENRY PLAYFORD.

To the Right Honourable
The Bookfeller to the
R E A D E R.

THe late Publication of these Excellent Performances in Musick, is sufficiently aton'd for, by the Care that has been taken in the Collection of 'em; and I cannot but think I have made amends enough to the Purchaser in the Choice of 'em. The great Charge I have been at; the Diligence I have made use of to obtain the Assistance of Friends, and the Dearness of Paper in which these Admirable Compositions are transmitted to the Publick, are sufficient Excuses: And I shall insist upon that Subject no farther, Than that as I have been always employed in promoting the increase of things of this Nature, and contributed to the utmost towards their Encouragement, so I shall still make it my Endeavours to go on with so Laudable an Undertaking: I might indeed make my Compliments in relation to the greatness of my Expences in being Beneficial to the Publick, and Expose some People that build upon my Foundation; but as I desire the Readers Candour, it's my Business to make use of it in Respect to others, only I shall take notice, I have more than enough Discouragement to drop the pursuit of Obliging my Country, since Foreigners meet with a reception that is inconsistent with the Interest of one, that has the Honour to be a Native. But let 'em Undersell me as long as they please, and Transplant their Foreign Musick into these Climates, the Judicious will be of my side, when they make an Estimate of Mr. *Parcell's* Works, which are equal to those of the Best Masters of *Italy*, and conclude, that I, who have now made a compleat Collection of all his Choicest Performances, deserve a better Entertainment from the Hands of the Publick, than any Pretenders whatsoever.

H. P.

On

[1]

On the DEATH of the late Famous Mr. *HENRY PURCELL*,
Author of the First and Second Books of *Orpheus Britannicus*.

MAke room ye happy Natives of the Sky,
Room for a Soul, all Love and Harmony;
A Soul that rose to such Perfection here,
It scarce will be advanc'd by being there.

Whether (to us by Transmigration given)
He once was an Inhabitant of Heav'n,
And form'd for Musick, with Diviner Fire
Endu'd, Compos'd for the Celestial Choir;
Not for the Vulgar Race of Light to hear,
But on High-days to glad th' Immortal Ear.

So in some leisure hour was sent away, (Day.
(Their Hour is here a Life, a Thousand Years their
Sent what th' Ætherial Musick was to show,
And teach the wonders of that Art below.

Whether this might not be, the Muse appeals
To his Composures, where such Magick dwells,
As Rivals Heav'nly Skill, and human Pow'r ex-
cels.

Vile as a Sign-post Dauber's Painting shew's,
Compar'd with *Titian's* Work, or *Angelo's*;
Languid and low, as Modern Rhime appears,
When *Virgil's* matchless Strain has tun'd our Ears,
So seem to him the Masters of our Isle,
His Inspiration, theirs but Mortal Toil:
They to the Ear, he to the Soul does dive,
From Anger save, and from Despair revive:
Not the smooth Spheres in their Eternal Rounds,
The work of Angels, warble softer Sounds.

What is that Heav'n of which so much we hear
(The happy Region gain'd with Praise and Pray'r)
What but one unmolested Transport, which
No Notion, or Idea e'er cou'd reach?

As it appears in Vision, 'tis but this,
To be oppress'd with Joy, and strive with Bliss!
Confounded with the Rays of ceaseless day,
We know not what we think, or see, or say!

Endless Profusion! Joy without decay!
So, when his Harmony arrests the Ear,
We lose all thought of what, or how, or where!
Like Love, it warms, like Beauty, does controul,
Like hidden Magick seizes on the whole,
And while we hear, the Body turns to Soul!

From what blest Spring did he derive the Art,
To sooth our Cares, and thus command the Heart!
Time list'ning stands to hear his artful Strain,
And Death does at the Dying, throw his shafts
(in vain;

Fast to th' Immortal part the Mortal cleaves,
Nor, till he leave to Charm, the Body leaves.
Less Harmony than his, did raise of Old
The *Theban* Wall, and made an Age of Gold.

How in that Mystick order cou'd he join
So different Notes! make Contraries combine,
And out of Discord, cull such Sounds Divine.
How did the Seeds ly quickning in his Brain!
How were they born without a Parent's Pain?
He did but Think, and Musick wou'd arise,
Dilating Joy, as Light o'erspreads the Skies;

From an Immortal Source, like that, it came;
But Light we know,—this Wonder wants a Name!

(Spring
What art thou? From what Causes dost thou
O Musick! thou Divine Mysterious thing?
Let me but know, and knowing, give me Voice
(to Sing.)

Art thou the warmth in Spring that Zephyr breaths,
Painting the Meads, and whistling thro' the Leaves?
The happy Season that all Grief exiles,
When God is Pleas'd, and the Creation smiles?

Or art thou Love, that Mind to Mind imparts,
The endless Concord of agreeing Hearts?
Or art thou Friendship, yet a nobler Flame,
That can a dearer way make Souls the same?

Or art thou rather, which dos all transcend,
The Centre where at last the Blest ascend;
The Seat where *Hallelujah's* never end?
Corporeal Eyes won't let us clearly view,
But either thou art Heav'n, or Heav'n is you!

And thou my Muse (how e'er the Criticks blame)
Pleas'd with his Worth, and faithful to his Fame,
Art Musick while y're hallowing *Purcell's* Name.

On other Subjects you Applause might miss,
But Envy will it self be Charm'd with this.
How oft has Envy at his Ayrs been found
To admire, enchanted with the Blissful sound?

Ah! cou'd you quite forget his early Doom,
I wou'd not from the Rapture call you home:
But gently from your steepy height descend,
You've prais'd the Artist, and now mourn the
(Friend!

Ah most unworthy! shou'd we leave unfung
Such wondrous Goodness in a Life so young.
In spite of Practice, he this Truth has shown,
That Harmony and Vertue shou'd be one.

So true to Nature, and so just to Wit,
His Musick was the very Sense you Writ.
Nor were his Beauties to his Art confin'd;
So justly were his Soul and Body join'd,

You'd think his Form the Product of his Mind.
A Conqu'ring sweetness in his Vizage dwelt,
His Eyes wou'd warm, his Wit like Lightning
(melt,

But those no more must now be seen, and that
(no more be felt.)
Pride was the sole aversion of his Eye,
Himself as Humble as his Art was High.

Ah! let him Heav'n (in Life so much ador'd)
Be now as universally Deplor'd!
The Muses Sigh'd at his approaching Doom,
Amaz'd and raving, as their own were come!

Art try'd the last Efforts, but cou'd not save—
But sleep, O sleep, in an unenvy'd Grave!
In Life and Death the noblest Fate you share;
Poets and Princes thy Companions are,

And both of 'em were thy Admirers here.
There rest thy Ashes—but thy nobler Name
Shall soar aloft, and last as long as Fame.

Not shall thy Worth be to our Isle confin'd,
But flie and leave the lagging day behind.

Rome that did once extend its Arms so far,
Yave conquer'd in a nobler Art than War:
To its proud Sons but only Earth was giv'n,
But thou hast triumph'd both in Earth and Heav'n.

And now Farewel! nor Fame, nor Love, nor Art,
Nor Tears avail! --- we must for ever part!
For ever! dismal Accent! what alone!
But that can tell our Loss, or reach our Moan!
What term of Sorrow Preference dare contend?
What? but the tenderest dearest name of---Friend!

Hail him ye Angels to the *Elisian* Shoar,
The noblest Freight that ever *Charon* bore,
Tho *Orpheus* and *Amphion* pass'd before.
His Skill as far exceeds, as had his Name
Been known as long, he wou'd have done in Fame.
Tho the wide Globe for tuneful Souls you cull,
Hope no more such,---the happy Quire is full.
The Sacred Art can here arrive no higher,
And Heaven it self no further will Inspire.

R. G.

To my Friend, Mr. Henry Playford,
on his Publication of Mr. Henry
Purcell's *Orpheus Britannicus*;
Which is now render'd Compleat,
by the addition of this Second Book,

(Throng,
AS when the God of Numbers charms the
And gives Melodious Tunes to every Song,
The Voice deals Inspiration and Desire
To ev'ry Muse, to fill the Sacred Choir;
Each of the Nine, appears with her Applause,
And justifies the God and Musick's Cause;
As ev'ry tender Accent gently moves,
And shews their Duty, as it shews their Loves;
Ev'n so must I with Infant Notes repair,
And wanting Judgment, prove I want no Care.

What Great *Apollo* does to us deny,
He let this Chosen Son of his enjoy:
We Poets sow the seed of Fame in vain,
T' expect a Crop while we alive remain;
He puts us off till Death, and then will give,
When we are not permitted to receive.

(Crown'd

Ah! who'd be pleas'd to have these Temples
Whose Brains are lost, and Heads are underground.
But *Purcell's* Privilege was vastly more,
He planted all the Laurels which he wore,
And heard his wide Applause fly all around,
For still his Fame did with his Musick sound.

All this to *Purcell*, but there's something due
To *Purcell's* and *Apollo's* Friend, to you,
From injuries of Time you save his Lays,
And rescue him from Fate, to claim our Praise.

Oh! cou'd you but the like return receive,
And have our Gratitude for what you give,
Rewarded for your Toil, exchange your Pains,
Not only for our Thanks, but for your Gains,
While Interloping French and Dutch oppose,
And shew themselves both your and Musick's Foes.

But it's in vain to hope, we're all abus'd,
Fond of the Riff-raff, which the World refus'd:
Each Foreign Fool fits wheedling in his Shop,
And Grinning entertains the thoughtless Fop,
Whose love for Trifles, makes him rove from

(Home,

And even hug Diseases brought from Rome.
Let these, my Friend, a while pursue their Trade,
Your Province and your Right alone Invade,
Their feeble Malice but your Fame secures,
And Publishes both *Purcell's* Works and Yours.

P. K.

To Mr. Henry Playford, on his Pu-
blishing the Second Part of *Or-
pheus Britannicus*.

NEXT to the Man who so Divinely Sung,
Our Praise, kind Playford, does to thee belong,
For what you gave us of the Bard's before,
Vast Thanks were due, and now you merit more.
Tho' *Purcell* living, had our utmost Praise,
And dead, almost does Adoration raise,
Yet He, even He, had scarce preserv'd a Name,
Did not your Press perpetuate his Fame,
And shew'd the coming Age as in a Glass,
What our all-pleasing Britain's *Orpheus* was.
Go on my Friend, nor spare no Pains nor Cost,
Let not the least Motett of his be lost;
Whose meanest Labours your Collections shew,
Excells our very best Performance now.

Duly each day, our young Composers Bait us,
With most insipid Songs, and sad Sonato's.
Well were it, if the World wou'd lay Embargo's
On such *Allegro's* and such *Poco Largo's*:
And would Enact it, There presume not any,
To Teize *Correlli*, or Burlesque *Bassani*;
Nor with Division, and ungainly Graces,
Eclipse good Sense, as weighty Wiggs do Faces.
Then honest *Crofts* might Copper cut in vain,
And half our Sonnet-sellers Starve again:

(live,

Thus while they Print their Prick'd-Lampoons to
Do you the World some piece of *Purcell's* give,
Such as the nicest Critick must Commend,
For none dare Censure that which none can Mend.
By this my Friend, you'll get immortal Fame,
When still with *Purcell* we read Playford's Name.

H. Hall,

Organist of Hereford.

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A

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ORPHEUS

ORPHEUS BRITANNICUS.

The Second BOOK.

(Crown the Year.) A single SONG.



Crown the Year, Crown the Year, and Crown the Day, while di—stant



shoars, while di—stant shoars, the Tri—bute pay; while ne— - - - - ver fail—ing



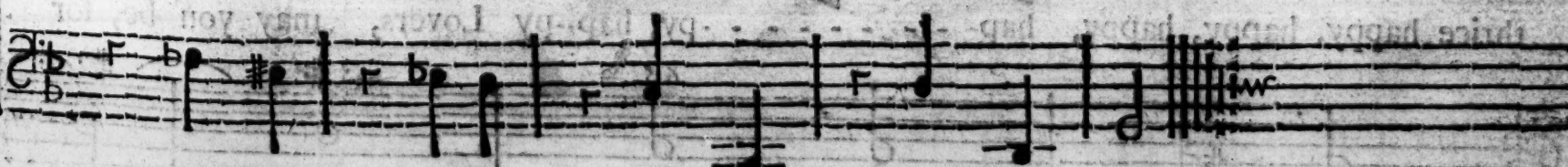
Thames shall glide, while never, never, never fail—ing Thames shall glide, with Treasures, and



Pleasures; with Treasures, and Pleasures renew'd with each Tide; with Plea— - - - -



-sures, and Treasures renew'd with each Tide.



An EPITHALAMIUM.



Hrice Happy, Thrice happy, Thrice happy, happy, happy

Lovers, may you be for ever, ever, ever free; may you be, for ever, ever,

ever, ever free, from the torment- - - - -ing Devil Jealousie;

from all the anxious ca- - - - -res and stri- - - - -fe that at-

ten- - - - -ds a Married life. Thrice happy, thrice happy,

thrice happy, happy, happy, hap- - - - -py, hap-py Lovers, may you be, for

ever, ever, ever, ever, ever free: Be to one a

nother true, Be to one a--nother true, kind to her, kind, kind to her as she's to you;

and since the errors, since the errors of the Night are past, may he be e-ver,

may he be e-ver, may he be e-ver, e-ver con-stant, she be

e-ver, she be e-ver, e-ver, e-ver Chast; may he be ever, e-ver

Con-stant, she be e-ver, she be e-ver, e-ver, e-ver Chast.

(Ah! cruel Nymph.) A single SONG.



H! cruel, cruel, ah! cruel Nymph, ah! ah! cruel Nymph! you

give despair, when with de—li—

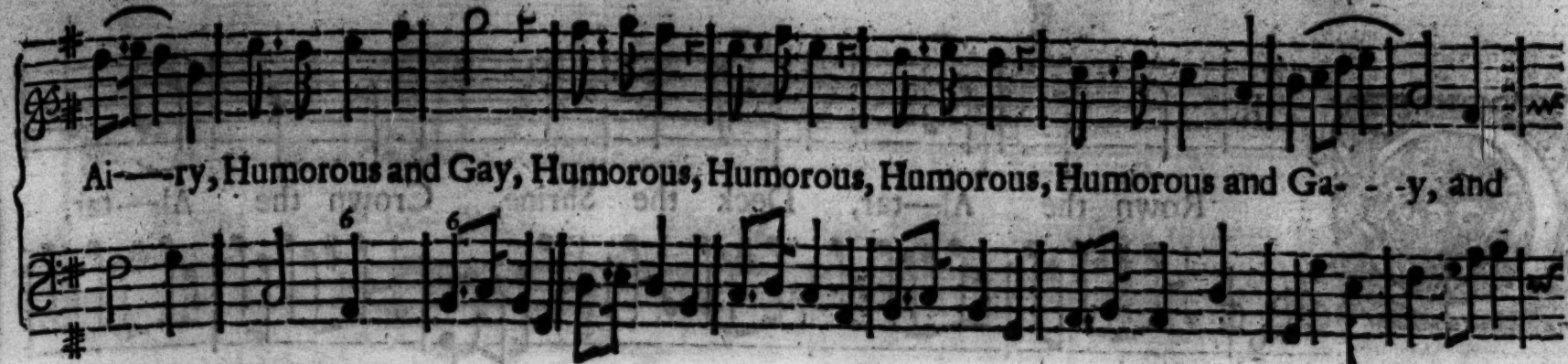
—ght I shou'd approach thee, still, still with Sil— via you reproach me;

ed Ah! cruel — Nymph, ah! cruel Nymph, still, still, still with Silvia you re—

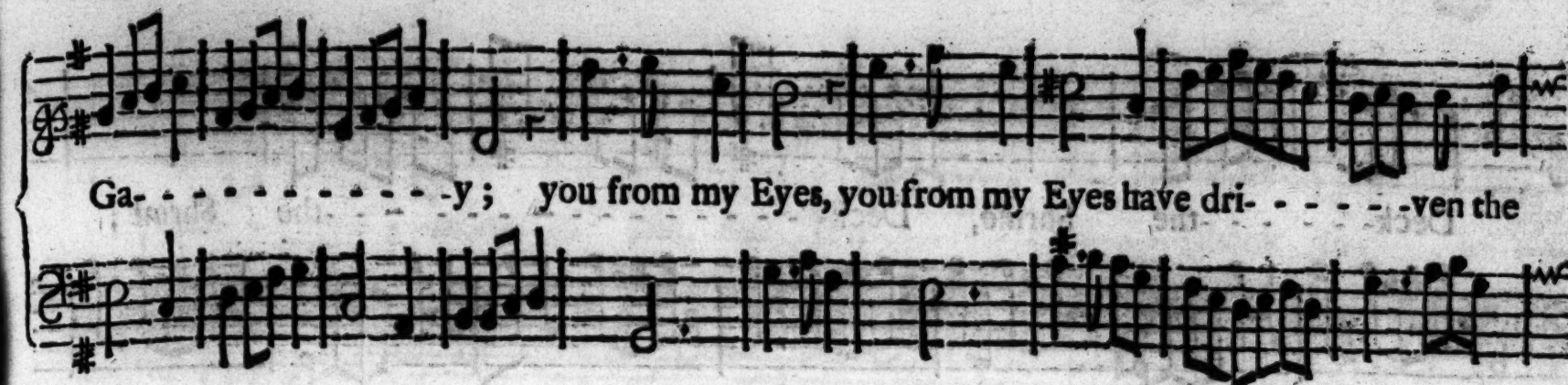
—proach me, still, still, still, still with the de-luding Fair: Too long, too long I

own, I own, too lon—g she has maintain'd her Conquest when her Love was feign'd, but Charming

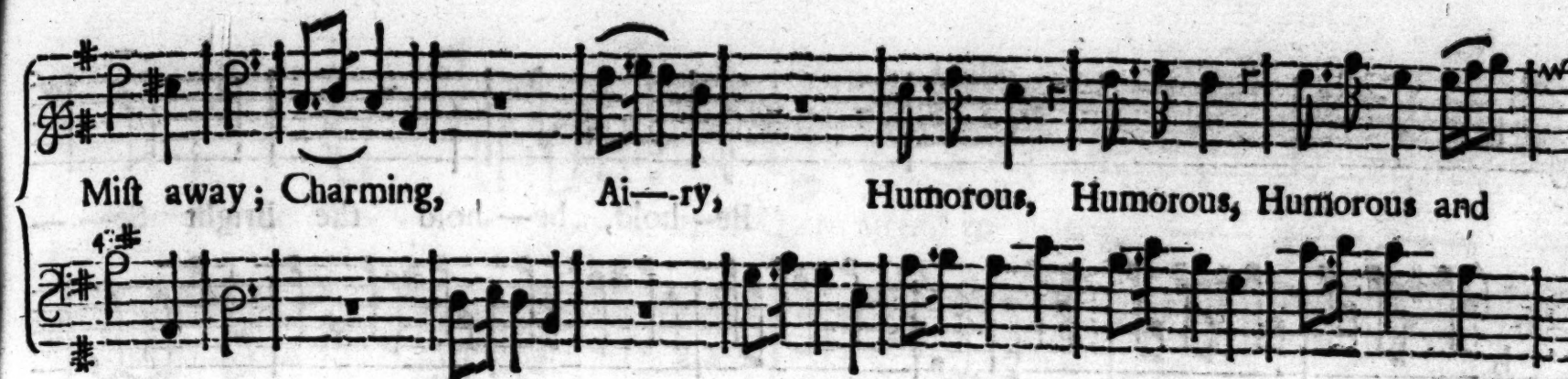
(Crown the Altar, Deck the Shrine.) A single SONG.



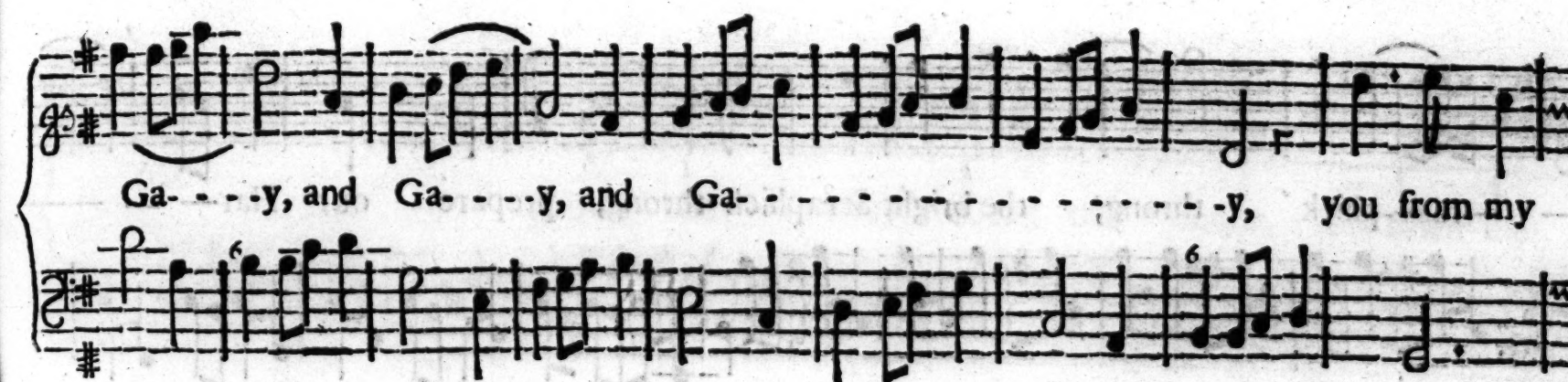
Ai—ry, Humorous and Gay, Humorous, Humorous, Humorous, Humorous and Ga—y, and




Ga—y; you from my Eyes, you from my Eyes have dri—ven the



Mist away; Charming, Ai—ry, Humorous, Humorous, Humorous and



Ga—y, and Ga—y, and Ga—y, you from my



Eyes, you from my Eyes have dri—ven the



Mist a—way.

(Crown the Altar, Deck the Shrine.) A single SONG.



Crown the Altar, Deck the Shrine, Crown the Altar,



Deck the Shrine, Deck the Shrine;



Behold, behold the Bright Se--



--raphick throng, the bright Seraphick throng, prepare our Har--



--mony to join, our Har-- --mony to join; the



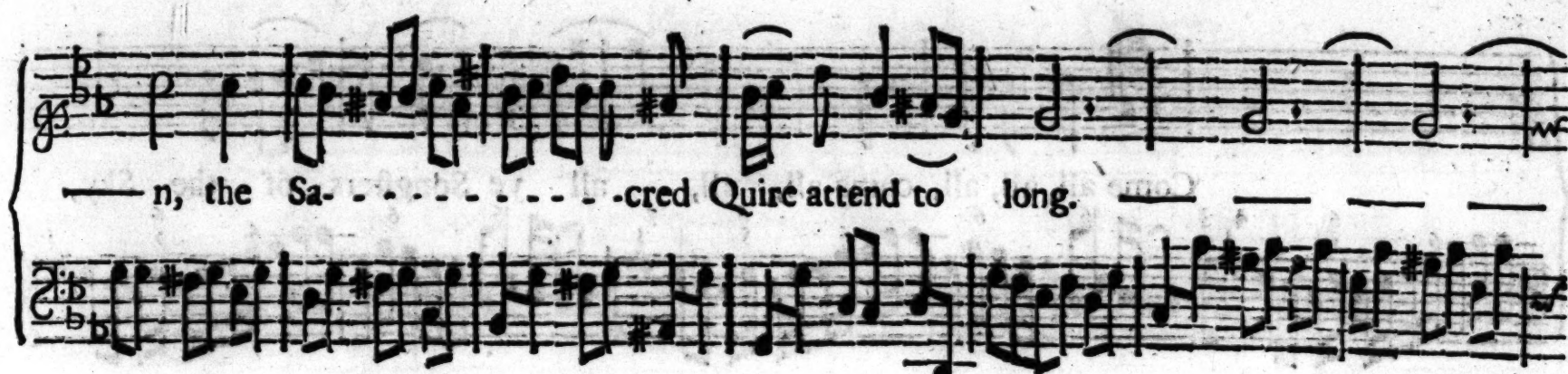
Sa-- cred Quire attend too long: -- Behold, behold the



Bright Se—ra—phick throng, the Bright Seraphick throng, pre—pare our



Har—mony to join, our Har—mony to join—



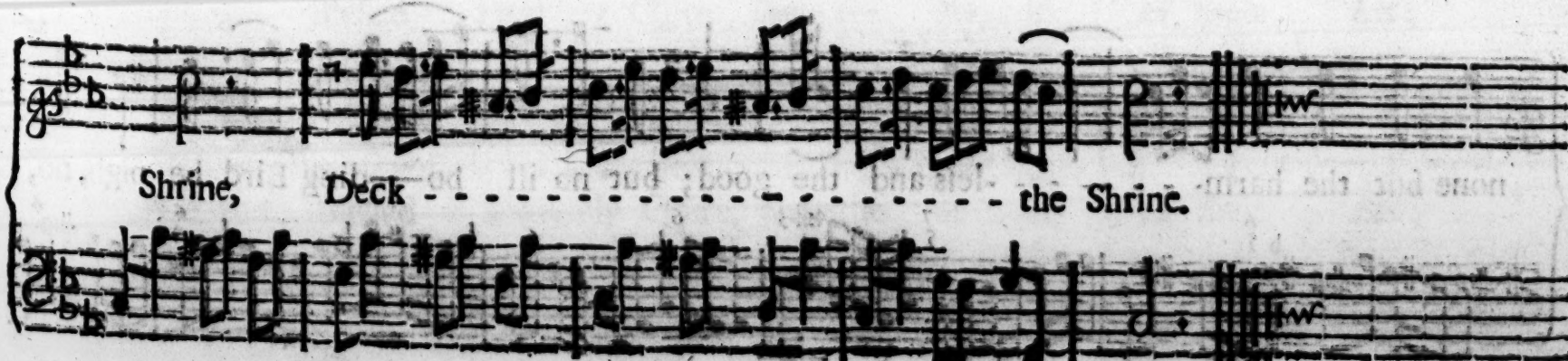
—n, the Sa—cred Quire attend to long.



Crown the al—tar Deck the Shrine, Crown the

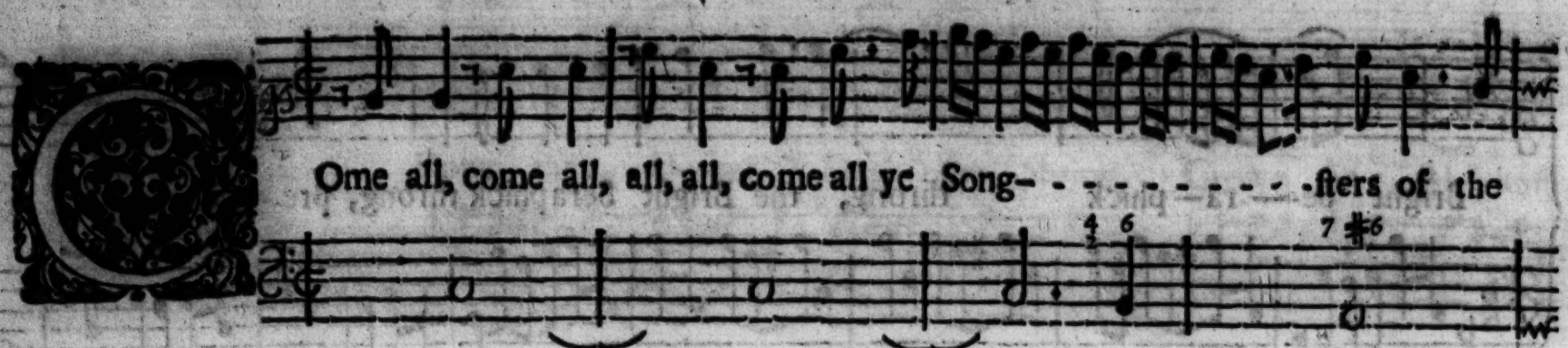


Al—tar Deck the Shrine, Deck the



Shrine, Deck the Shrine.

A SONG in the 2d. Act of the Fairy-Queen.



Ome all, come all, all, all, come all ye Song- - - - -sters of the



Sky, Wake and assemble, Wake and af- - - - -se- - - - -ble in this Wood;



Come all, all, all, come all, all, all ye Songsters of the Sky,



Wake- - - - - and af- - - - -semble, Wake and af- - - - -semble



in this Wood: But no ill bo- - - - -ding Bird be nigh, no



none but the harm- - - - -less and the good; but no ill bo- - - - -ding Bird be nigh, no

none but the Harmless and the Good, no, none, no, none but the Harmless, none but the Harmless and the Good, no, none, but the Harmless, and the Good.

A SONG for Three Voices, in the Fairy Queen.



Ay the God of Wit inspire the Sacred Nine, to bear a
May the God of Wit inspire the Sacred Nine, to bear a
May the God of Wit inspire the Sacred Nine, to bear a

Part, and the Blessed Heav'nly Quire, shew the ut-most of their Art;
Part, and the Blessed Heav'nly Quire, shew the ut-most of their Art;
Part, and the Blessed Heav'nly Quire, shew the ut-most of their Art;

Ecco. *Softer.*

Whilst Eccho, whilst Eccho shall in sounds remote, repeat each Note, repeat each Note, each Note;

Whilst Eccho, whilst Eccho shall in sounds remote, repeat each Note, repeat each Note, each Note;

Whilst Eccho, whilst Eccho, shall in sounds remote, repeat each Note, repeat each Note, each Note;

Vers. *Ecco.* *Softer* *Vers* *Ecco.* *Softer.* *Vers.*

whilst Eccho, whilst Eccho, Eccho, whilst Eccho, whilst Eccho, Eccho, shall in sounds re—

whilst Eccho, whilst Eccho, Eccho, whilst Eccho, whilst Eccho, Eccho, shall in sounds re—

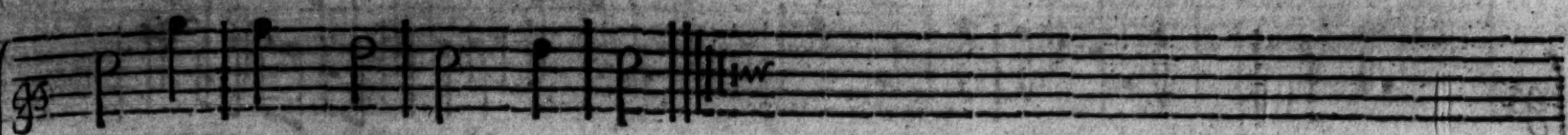
whilst Eccho, whilst Eccho, Eccho, whilst Eccho, whilst Eccho, Eccho shall in sounds re—

Ecco. *Softer.* *Vers.* *Ecco.* *Softer.* *Vers.*

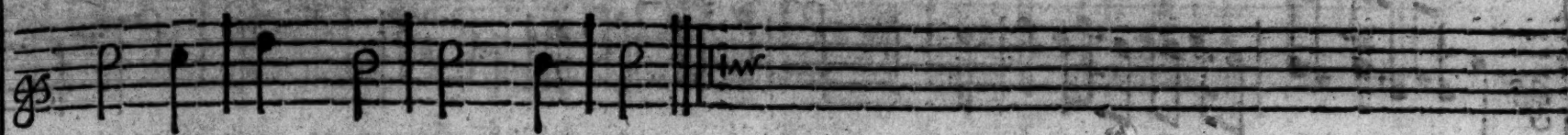
—mote, sounds re—mote, remote, repeat each Note, repeat each Note, each Note, repeat each

—mote, sounds re--mote, remote, repeat each Note, repeat each Note, each Note, repeat each

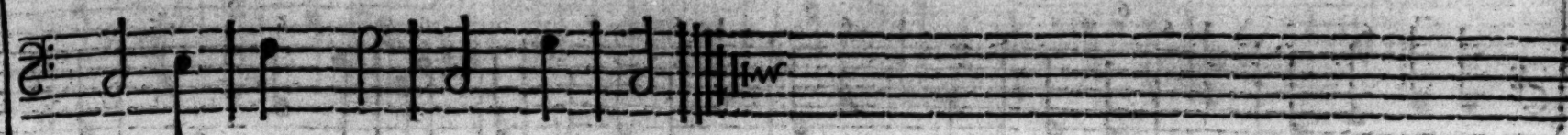
—mote, sounds remote, remote, repeat each Note, repeat each Note, each Note, repeat each

*Ecco.**Softer.*

Note, re--peat each Note, each Note.



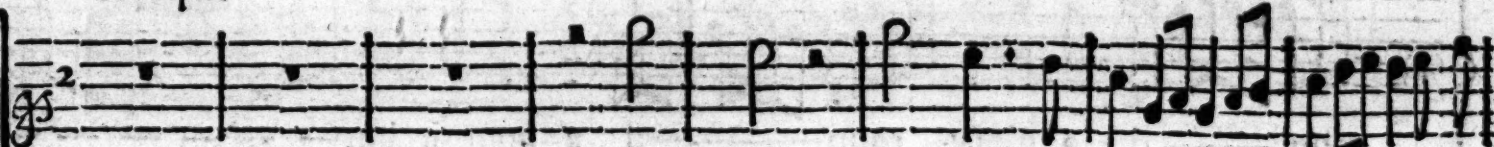
Note, re--peat each Note, each Note.



Note, re---peat each Note, each Note.



A SONG in the 5th. Act of the Fairy Queen.

*Trumpet.*

Hus, thus, thus, thus the Gloom - - - - my



World, at first be--gan to Shine;

Thus, thus, thus, thus the



Gloo- - - - - my World at first began to Shine; And

from the Pow'r De-vine, and from a Pow'r Devine, a glory

roun-d, a glory roun-d a-bout it hur- - - - - l'd;

which made it bright, which made it bright, and gave it

gav- e it birth in light; which made it bright,

which made it bright, and gave it, gav- e it birth in

light: Then, then were all minds as pure;

as pure as those E-the- rial streams;

In In-nocence se-cure, In In-nocence se-cure, not sub-ject

to Extreame; there was no place then, no place then for emp-ty Fame,

no cause for Pride, no cause for Pride, Am-bi-tion want-ed

Aim, Am-bi-tion wanted Aim; there was no

A single SONG.

SOLO.

place then, no place then for emp---ty Fame; no cause for Pride, no

cause for Pride, Am-bi---tion want-ed, Aim, Am-bi---

Trumpet.

---tion wanted Aim. Thus, thus, &c. (as before.)

SOLO.

A single SONG.

Y Es Daphne, yes Daphne, in - - - - - your

Face I find those Charm—s by which my Heart's betray'd, then let not your disdain un—

—bind the Pris'ner, the Pris'ner that your Eyes have made: She that in Love makes

least defence, woun- - - - -ds c—ver with the su—rest Dart, Beauty may Cap—

—ivate the Sense, but Kindness, but Kind- - - - -ness only gains the Heart, Heart.

II.

'Tis mildness, Daphne, must maintain,
 the Empire that you once have won;
 When Beauty does like Tyrants reign,
 Their Subjects from their Duty run:
 Then force me not to be untrue,
 Left I compell'd by gen'rous shame,
 Cast off my Loyalty to you,
 To gain a glorious Rebel's name.

SOLO.

A single SONG.

Ark! hark! how all things in one found re-joyce, re-joyce, re-joyce, Hark! and the World seems to have one Voice, the World seems to have one Voice; Hark! hark! how all things in one found re-joyce, re-

a tri-umph, triumph fings, fings. And all a-

-round, and all a-round plea-s'd Cupids clap their wings, clap, clap, clap, clap their

wings; pleas-d Cupids clap their wings; and all around, and all around plea-

-s'd Cupids clap, clap, clap, clap, clap their wings; clap, clap,

clap, clap, clap, clap, clap their wings, plea-s'd Cupids clap their

wings, and all a-wings.

A SONG for Two Voices, in the Fairy Queen.

L Et the *Fifes* and the *Clarions*, and shrill *Trumpets* sound; let the *Fifes* and the

Let the *Fifes* and the *Clarions* and shrill *Trumpets*

Clarions, and shrill *Trumpets* sound, sound, - - - - - sound, sound, sound, sound, - - - - -

sound; Let the *Fifes* and the *Clarions*, and shrill *Trumpets* sound, sound, - - - - -

sound, sound, sound, sound: And the Arch of high

sound, sound, sound, sound, sound, sound: And the Arch of high Heav'n the Clangor re-

Heav'n, the Clangor resound, and the Arch of high Heav'n, the Clangor re-sound

sound, and the Arch of high Heav'n the Clangor resound - - - - -

First system of musical notation. It consists of three staves. The top two staves are vocal parts with lyrics: "-d, refoun- - - - -d, the Arch of high Heaven, the". The bottom staff is a lute accompaniment with figured bass notation: 6 4 #3, 6 4 3, 6 4 3, 6.

Second system of musical notation. It consists of three staves. The top two staves are vocal parts with lyrics: "Clangor resound, re-soun- - - - -d, the Arch of high". The bottom staff is a lute accompaniment with figured bass notation: 6 4 3, 6 4 3, 6 4 3, 6.

Third system of musical notation. It consists of three staves. The top two staves are vocal parts with lyrics: "Heaven the Clangor resound." The bottom staff is a lute accompaniment with figured bass notation: 6 4 3.

The Four SEASONS in the Fairy-Queen.

Musical score for "The Four Seasons in the Fairy-Queen". It consists of three staves. The top staff is a vocal part with the word "Spring." below it. The middle staff is a lute accompaniment with figured bass notation: 6 7 6, #, 5, 6, 6, #, 7, #, 6 5 8 7, 5 6, 6 # 3. The bottom staff is a lute accompaniment with figured bass notation: 6 7 6, #, 5, 6, 6, #, 7, #, 6 5 8 7, 5 6, 6 # 3.

Thus the ever grate-ful,

Spring, Thus the ever grateful Spring, does her yearly Tri-bute bring, does her

yearly Tri- - - - -bute bring does, her yearly Tri-bute bring, does her

yearly Tri- - - - -bute bring; all your sweets before him lay, all your

sweets before him lay, then round his Al-tar sing and play, all, all, all, all, all, all, all, your

sweets before him lay, then round his Al--tar sing and play; then roun-

d his Al--tar sing and play; Thus the e--ver grateful

Spring, does her yearly Tri--bute bring, does her yearly Tri--bute

bring, does her yearly Tribute bring, does her yearly Tri--bute bring.

Summer.

Summer.

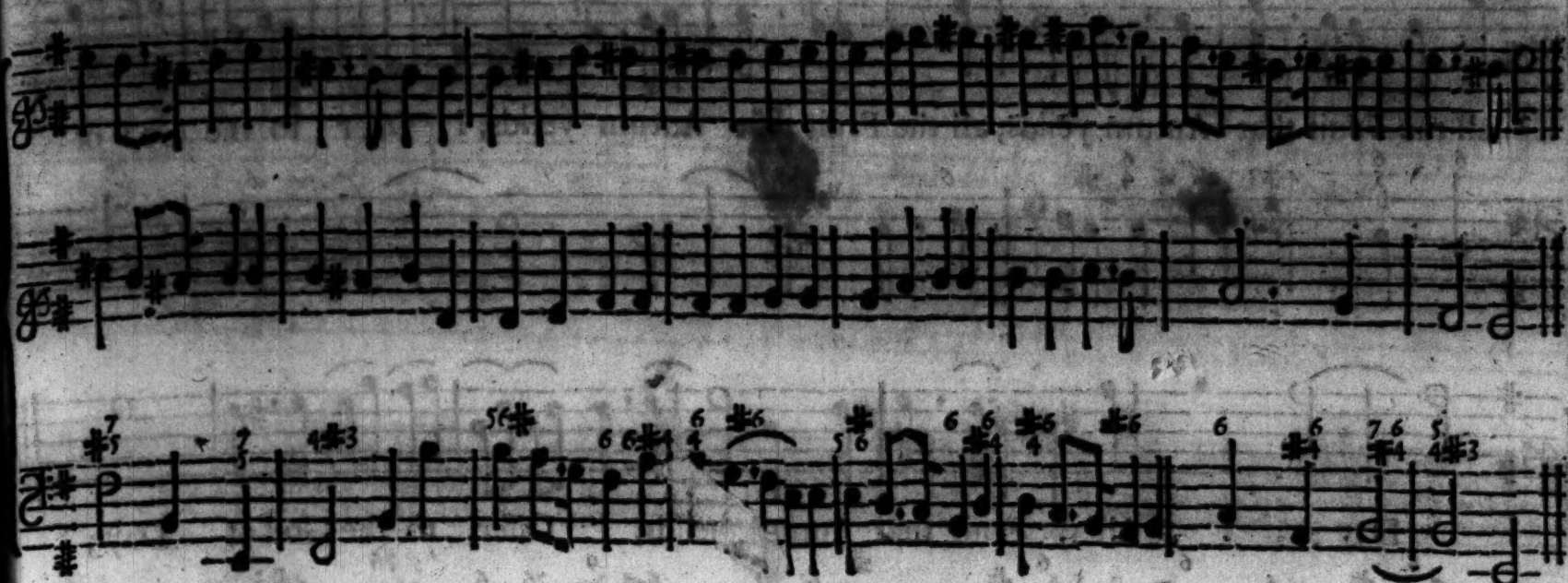
Handwritten musical score for three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a historical style with various note values and rests. The bottom staff includes fingerings (6, 4, 3, 6, 6, 6) and a measure with a sharp sign and a '3'.

Her's the Summer Sprightly Gay, Smi—ling Wanton Fresh and Fair, adorn'd with

all the Flower's of *May*, whose various Sweets Perfume the Air; adorn'd with all the

Flowers of *May*, Whose various Sweets Per—fume the Air.

Handwritten musical score for a piece titled "Autum". The score is written on three staves. The first staff is a treble clef melody. The second staff is a bass clef accompaniment. The third staff is a bass clef accompaniment with figured bass notation. The title "Autum" is written below the first staff. The key signature is one sharp (F#), and the time signature is 2/4.



all the Fruit that Autum yeilds, all the Fruit that Autum yeilds, I Offer to the God of

Day ; All the Fruit that Autum yeilds, I Offer to the God of Day ;

Winter

Next Winter comes flawly pale meager and old, thus

trembling with Age, and thus qui've-

-ring wich

cold :

benum'd with hard

Frosts, and with Snow cov'rd o're, benumb'd with hard Frosts, and with Snow cov'rd o're ; prays the

Frosts, and with Snow cov'rd o're, benumb'd with hard Frosts, and with Snow cov'rd o're ; prays the

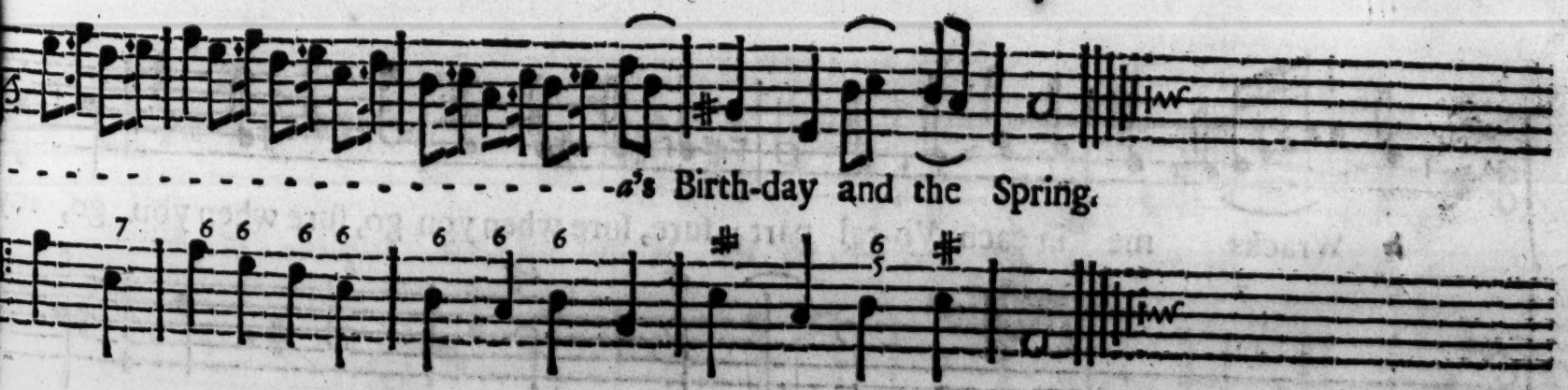
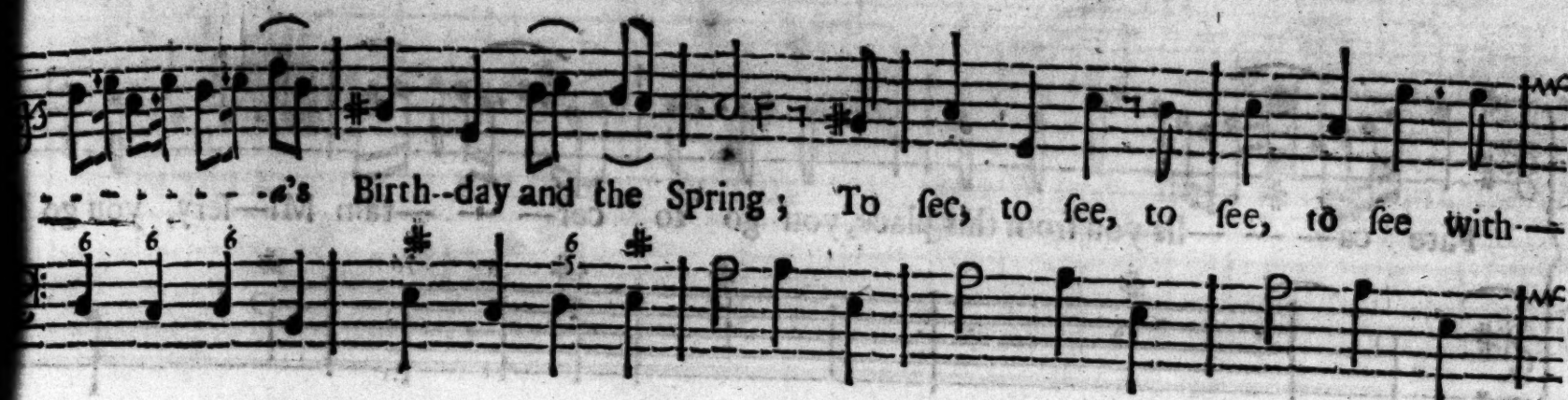
Sun to restore him, pray's the Sun to re-store him, and sing as be-fore.

SOLO in the late Queen's Birth-day.

A — Pril who till now, who till now, now, now, now, now, now has mourn'd, has

mourn'd, claps, claps, claps for jo- - - - - y his Sable Win-

gs; to see, to see, to see, to see within his Orb return, the choicest



A single SONG.



He Fa—tal Hour, the Fa—tal Hour comes on, comes
 on a—pace, which I had rather di—e than see; for when
 Fate ca—lls you from this place, you go to cer—tain Mi—fery, you go to
 certain, cer—tain Mi—fery. The thought does stab me to the Heart
 and gives me pan—gs no word can speak, it Wracks me
 it Wracks me in each Vi—tal part; sure, sure when you go, sure when you go, my

Heart will break ; sure, sure my Heart will break ; since I for you so much, for you so

much en-dure, may I not, may I not hope you will, you will believe,

'tis you a-lone, 'tis you a-lone these Wounds, these Wounds, these Wounds can Cure, which

are the Fountains of my Grief; 'tis you alone, you alone, you a-lone these

Wounds can cure, which are the Fountains, are the Fountains of my Grief.

A SONG for Two Voices, on the Late Queens Birth-day.

Britain now,
 Ri—tain now, now, now, now, now, now, now thy Cares beguile;
 now, now, now, now, now, now, now, now thy Cares beguile; Britain now,
 Britain now, now, now, now, now, now, now, no—
 now, now, now, now, now, now thy Cares beguile, now, now, now, now, now, no—
 —w thy Cares beguile, now, now, now, now thy Cares beguile, now, now, now, now, now no—
 —w thy Cares beguile: Bless the Day, Bless the Day, Bless the Day, the Day, the Day,
 —w thy Cares beguile: Bless the Day, Bless the Day, Bless the Day, the Day, the

the Day, Bless the Day, Bless the Day, the Day that Bless our Isle, Bless, Bless,
 Day, Bless the Day, Bless the Day, Bless the Day, that Bless our Isle, Bless, Bless,
 Bless, the Day that Bless our Isle.
 Bless the Day that Bless our Isle.
 Bless the Day that Bless our Isle.

End with the first strain.

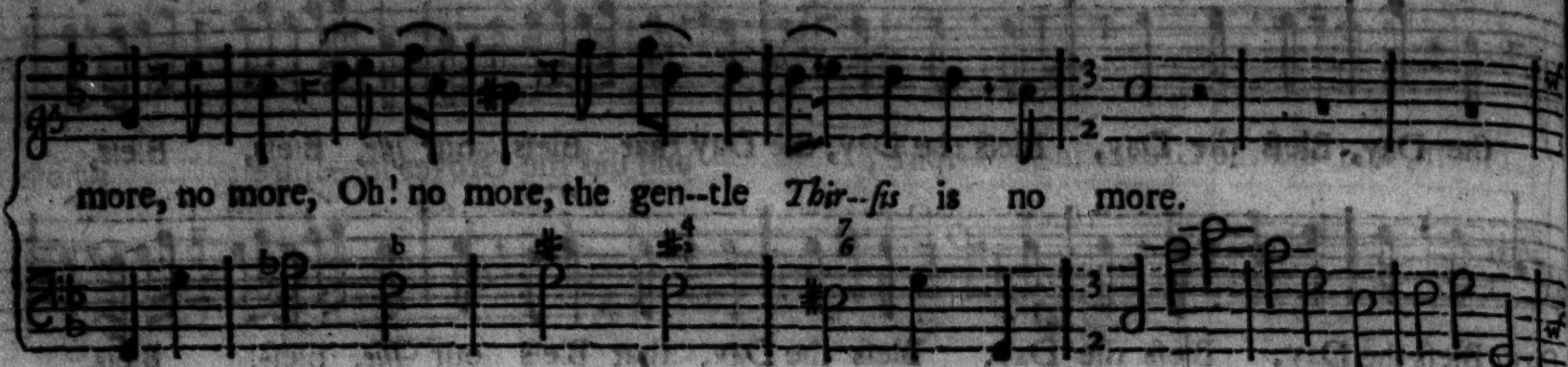
End with the first strain.

End with the first strain.

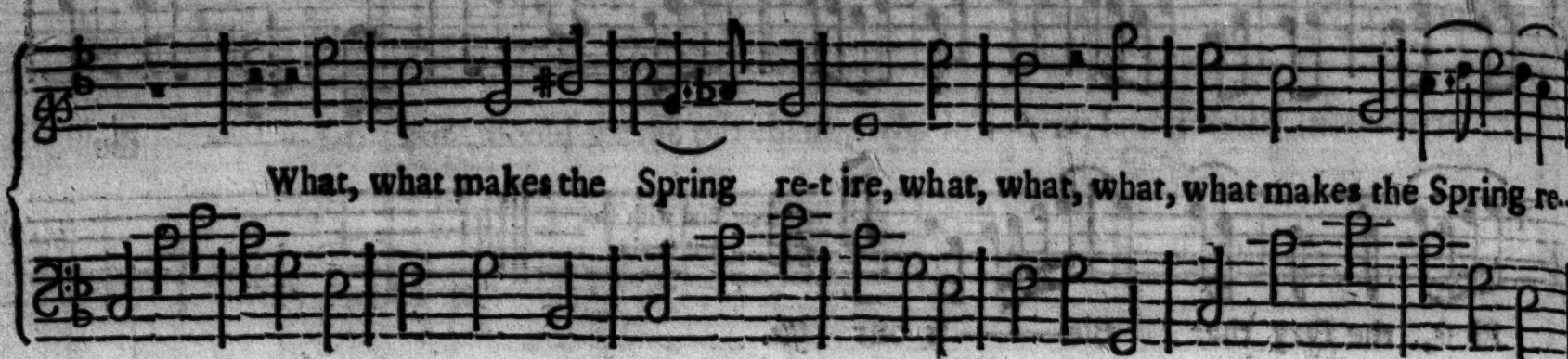
An ELOGY upon the Death of Mr. Thomas Farmer, B. M.



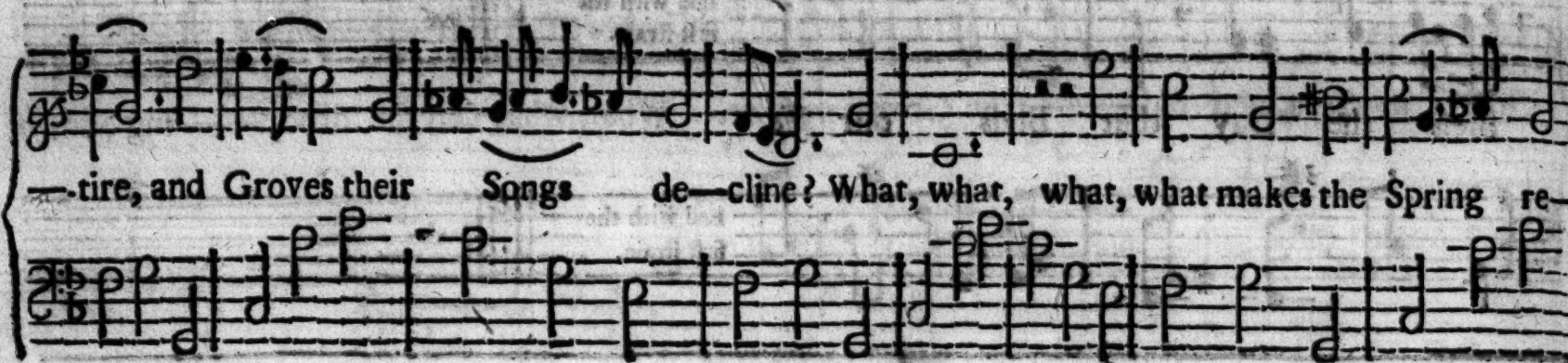
Oung Thir--fis Fate ye Hills and Gro--ves deplore, Thirfis,
 Thirfis, the Pride of all the Plains, the Joy of Nymphs, and En--vy, and En--
 vy of the Swains, the gentle Thir--fis is no more, the gen--tle Thir--fis is no



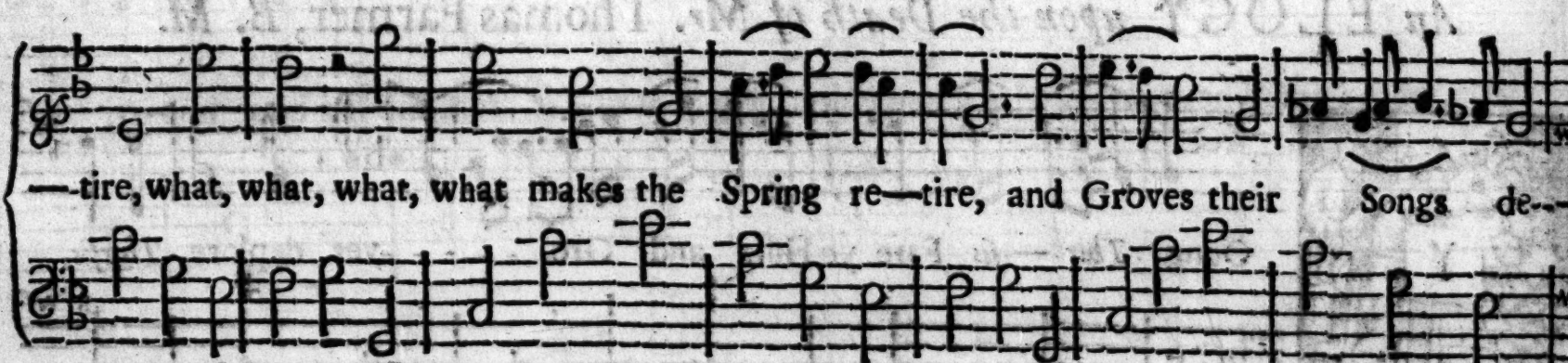
more, no more, Oh! no more, the gen-tle *Thir-fis* is no more.



What, what makes the Spring re-tire, what, what, what, what makes the Spring re-



-tire, and Groves their Songs de-cline? What, what, what, what makes the Spring re-



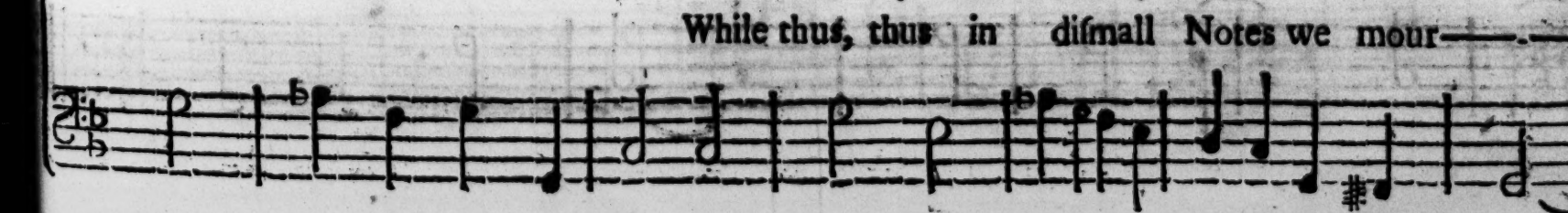
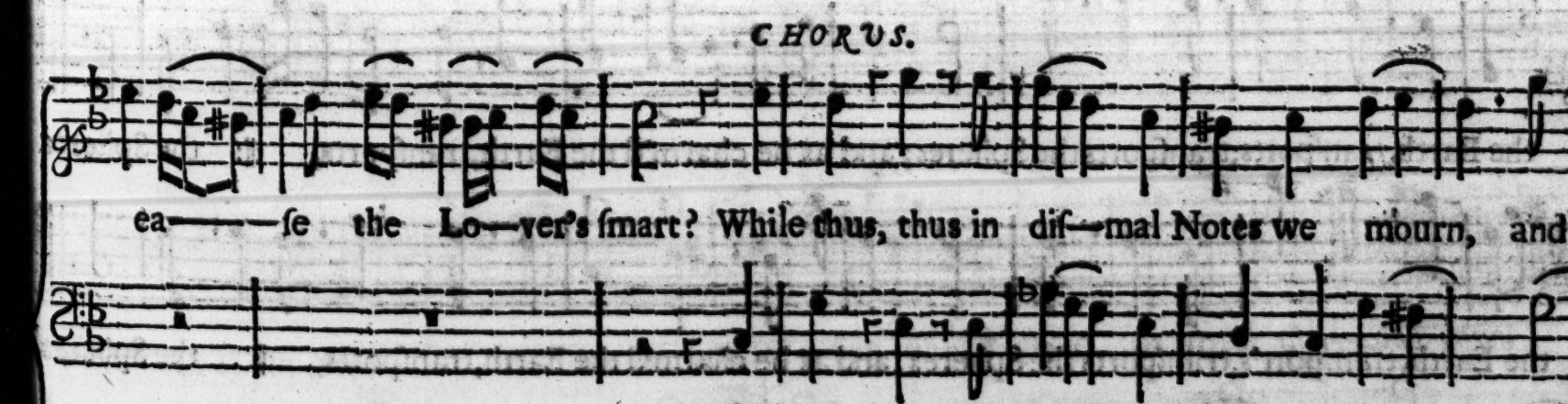
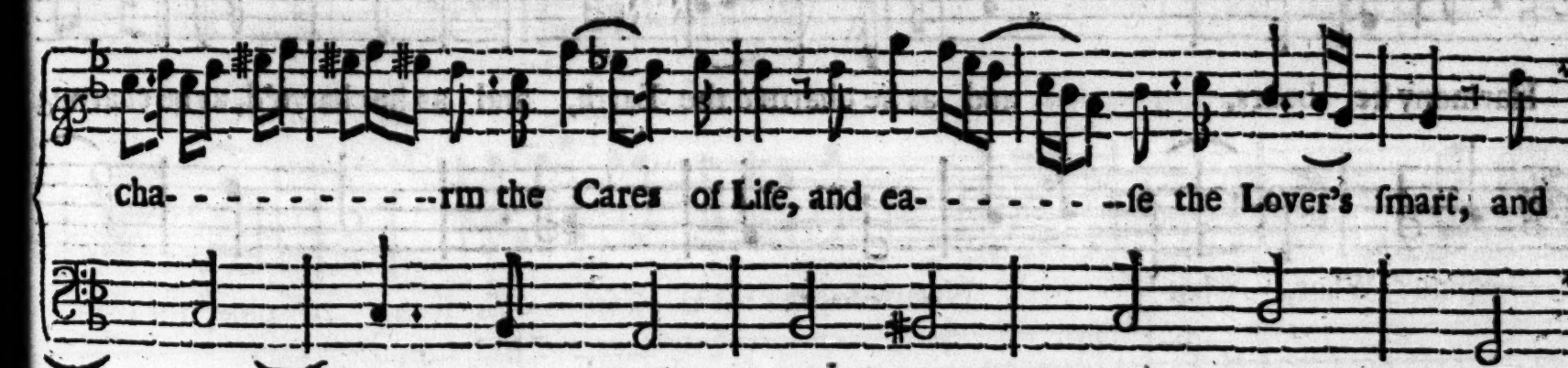
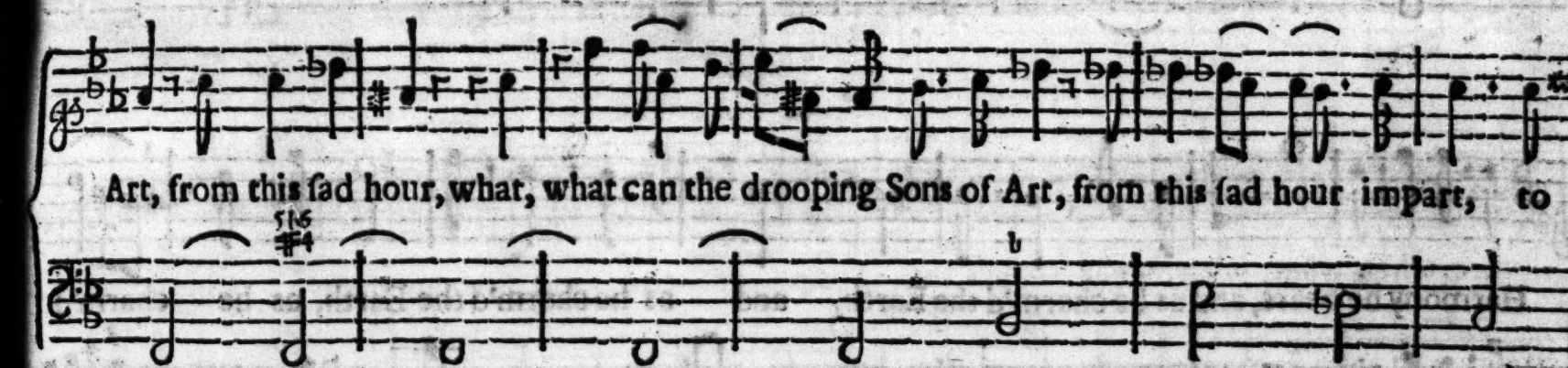
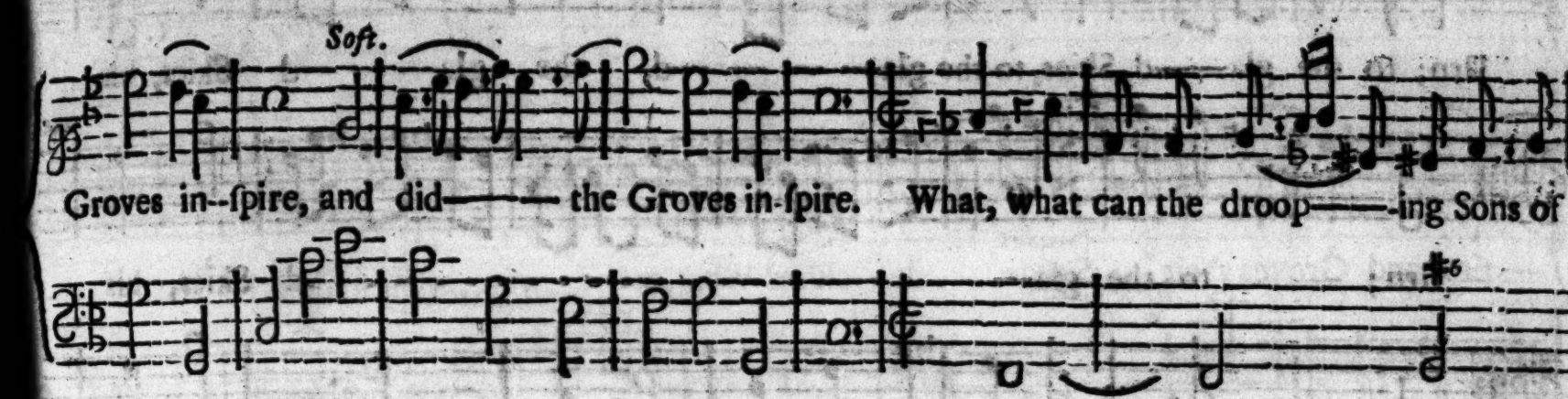
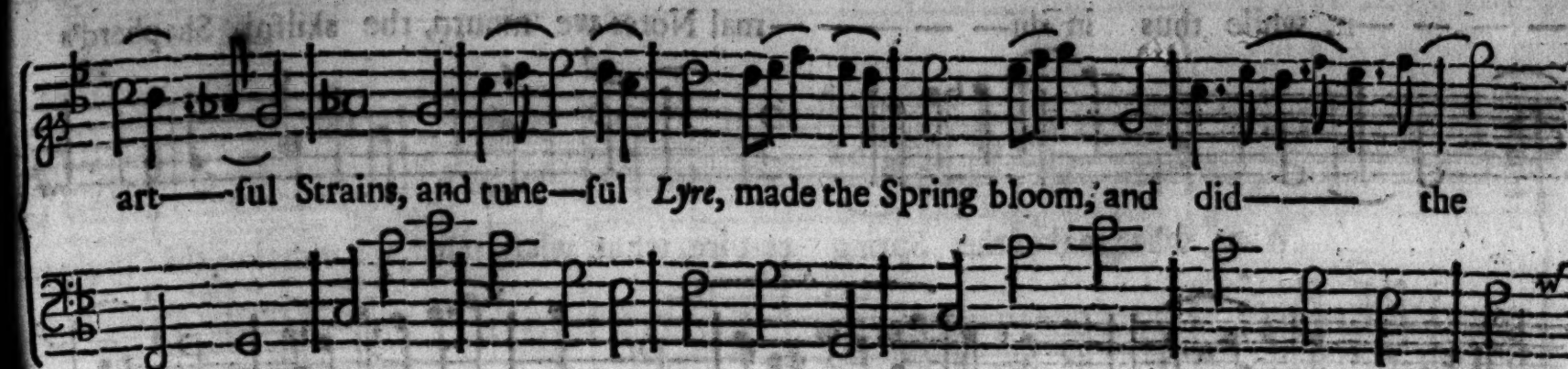
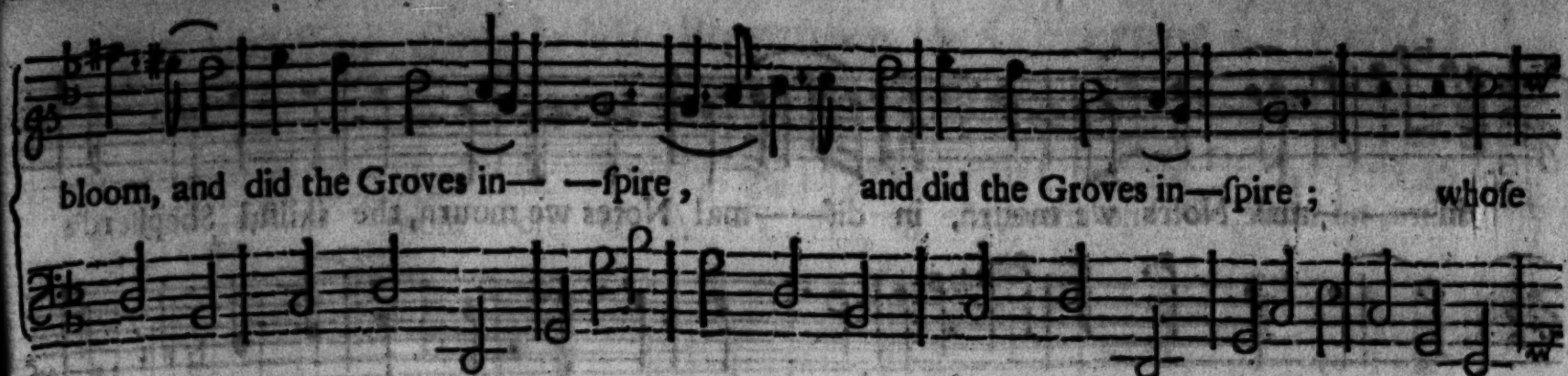
-tire, what, what, what, what makes the Spring re-tire, and Groves their Songs de-

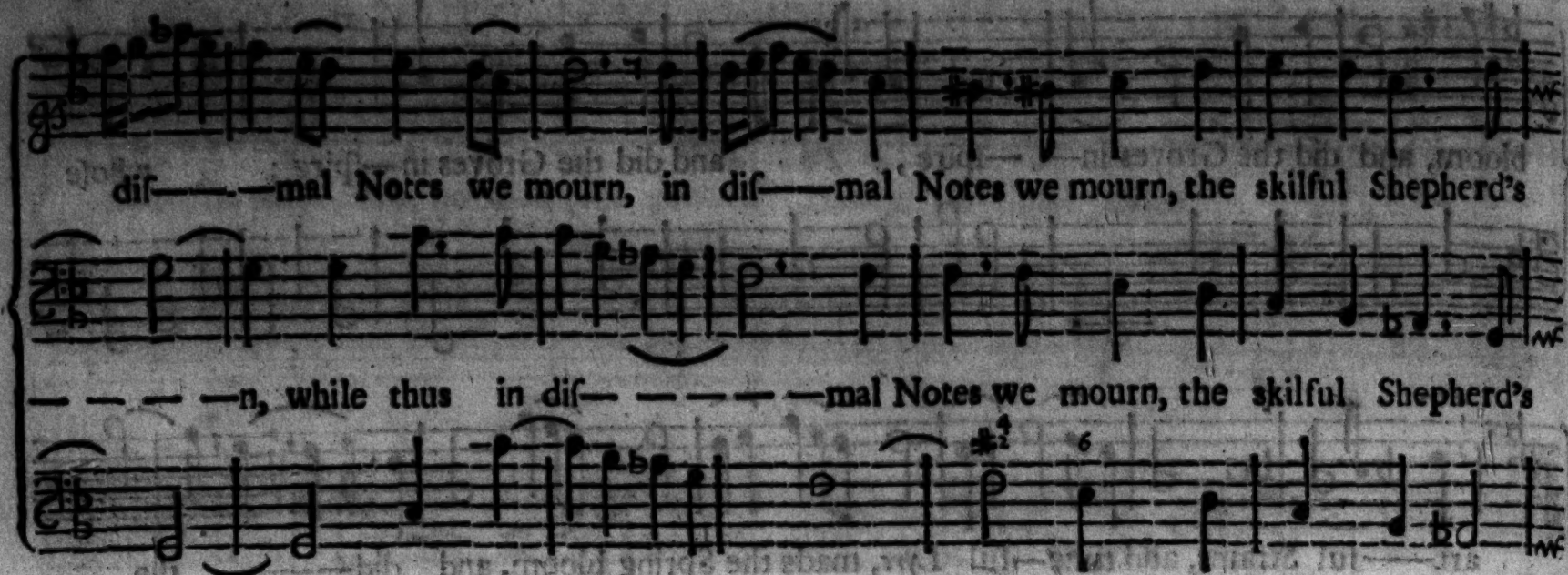


-cline? What, what! Nature for her lov'd *Thir-fis* seems to pine, for her



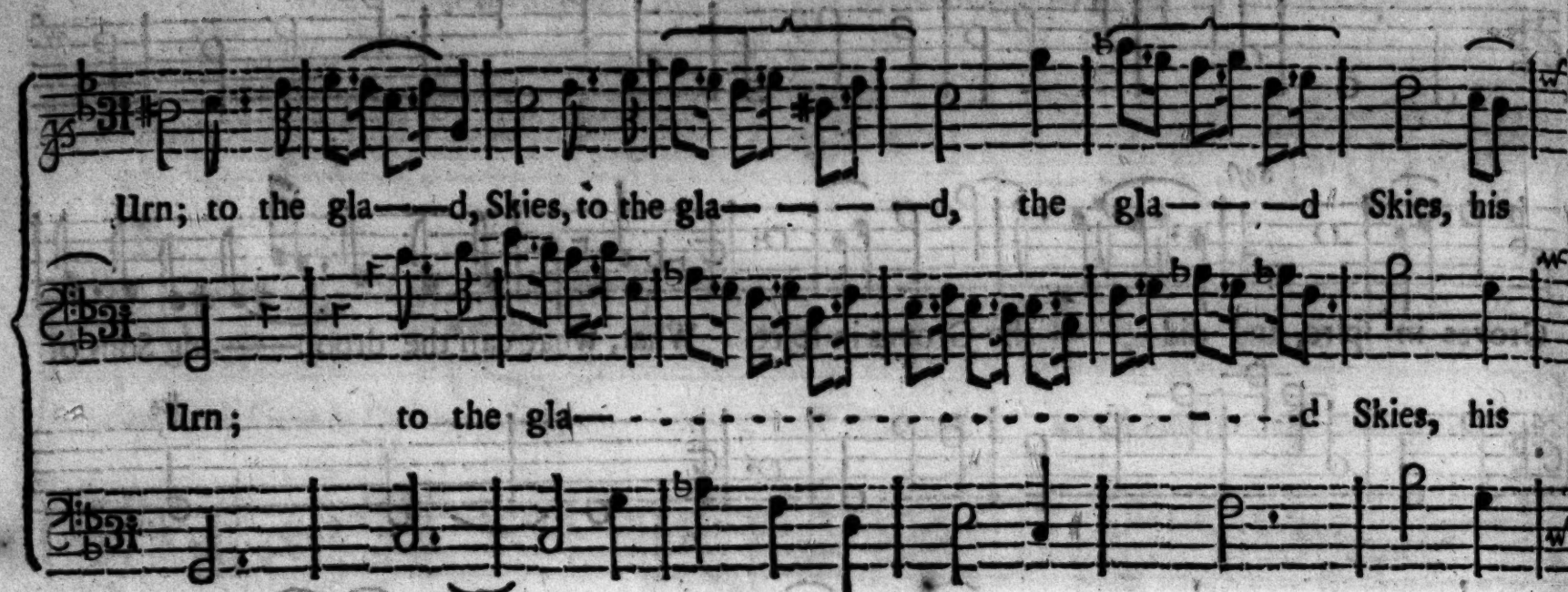
lov'd *Thir-fis* seems to pine; whose are-ful Strains, and tune-ful *Lyre*, made the Spring






dis—mal Notes we mourn, in dis—mal Notes we mourn, the skilful Shepherd's

—n, while thus in dis—mal Notes we mourn, the skilful Shepherd's



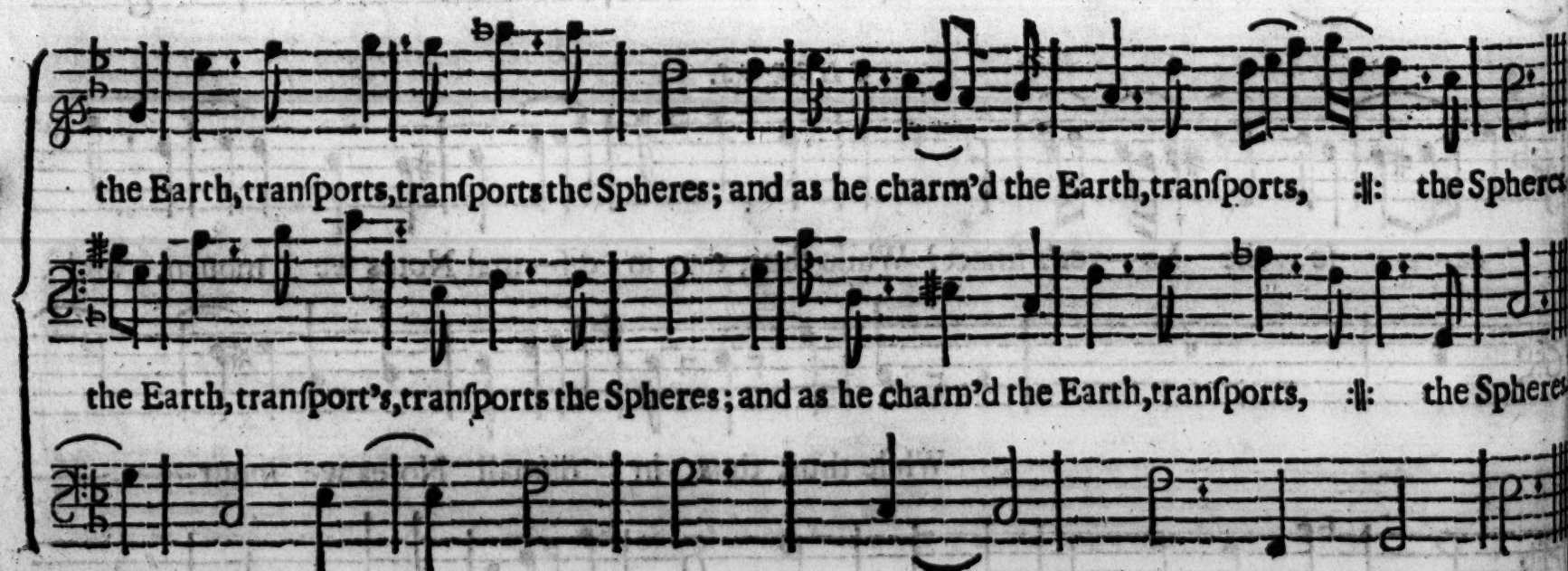
Urn; to the gla—d, Skies, to the gla—d, the gla—d Skies, his

Urn; to the gla—d Skies, his



Harmony he bears, and as he charm'd the Earth, and as he charm'd the Earth, as he charm'd

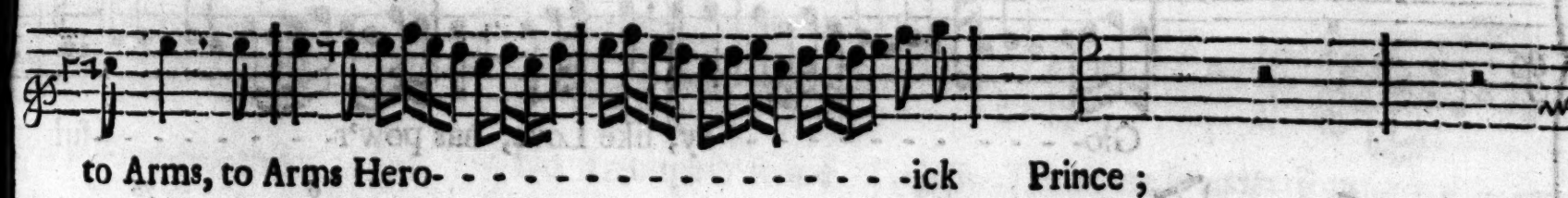
Harmony he bears, and as he charm'd the Earth, and as he charm'd, as he charm'd



the Earth, transports, transports the Spheres; and as he charm'd the Earth, transports, :: the Spheres

the Earth, transport's, transports the Spheres; and as he charm'd the Earth, transports, :: the Spheres

A Trumpet Song, Sung by Mr. Bowen, in the (Libertine destroy'd.)



A Trumpet Song, Sung by Mr. Bower, in the Theatre Royal, Covent Garden, 1734.



Arms, to Arms, to Arms He-ro- ick



Prince; to Arms, to Arms, to Arms, to Arms, to Arms;



Glo- ry, like Love, has pow'r. -ful



Charms, Glo- ry, like Love, has

pow'r - - - - - ful Charms; let Glo - - - - - ry, let Glo - - - - -

76 65

— ry now thy Soul ingross, and recompence its Ri - - - - -

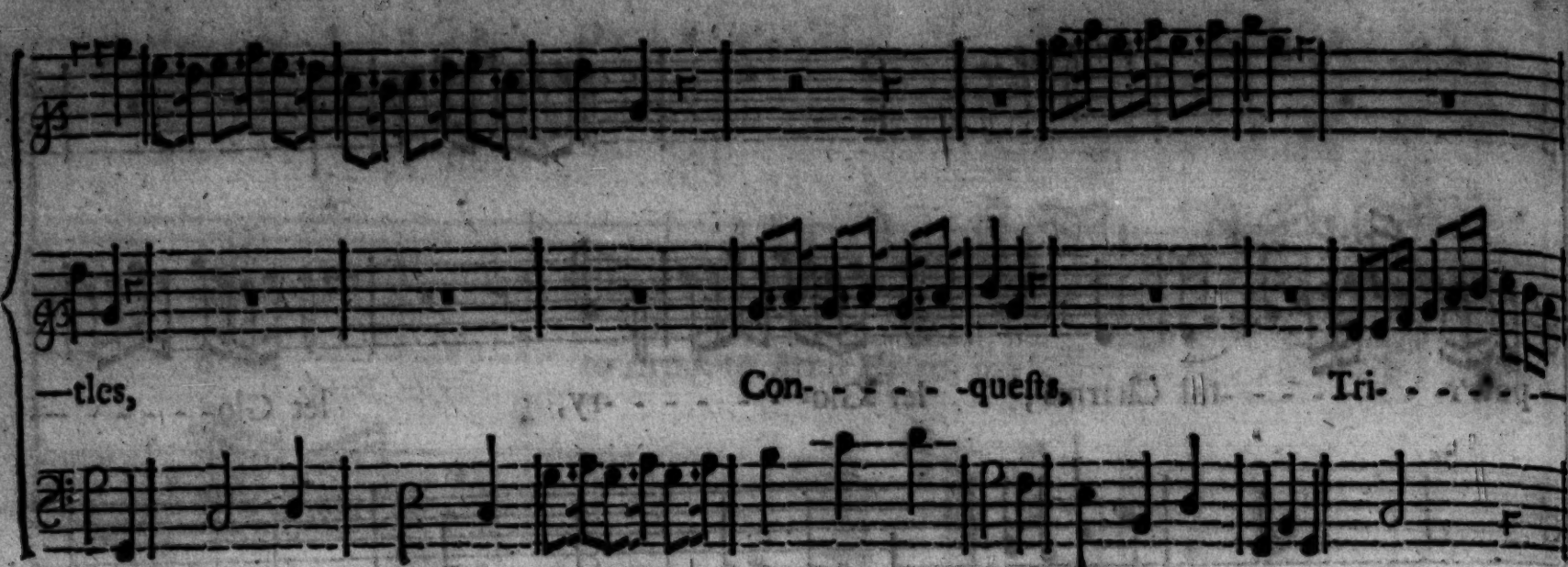
6 6 6

-ful - - - - - vals loss: bid Trumpets sound, bid Trumpets sound, sou - - - - -

65

— nd; and nothing, nothing name but Battles, but Battles, but Bat - - - - -

6



—cles, Con- - - - quests, Tri- - - -

This system contains three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a treble clef with a key signature of one flat and a common time signature, containing a simpler melodic line. The bottom staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line. The lyrics are positioned below the middle staff.



-umphs, Tri- - - -

This system contains three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are positioned below the middle staff.



-umphs Fame, Tri- - - -

This system contains three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are positioned below the middle staff.



-umphs,

This system contains three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are positioned below the middle staff.

Tri— — — — — umphs Fame.

A single SONG.



E gen- - - - - tle


Spirits of the Air, ye gen- - - - - tle Spirits of the

Air; appear, appear, appear, appear; prepare, prepare, - - - - -

prepare, pre- - - - - pare;



and joyn your ten- - - - - der Voices here, appear, appear, appear, appear,



prepa- - - - - re, prepare, pre- pare and



joyn your ten- - - - - der Voices here. Catch,



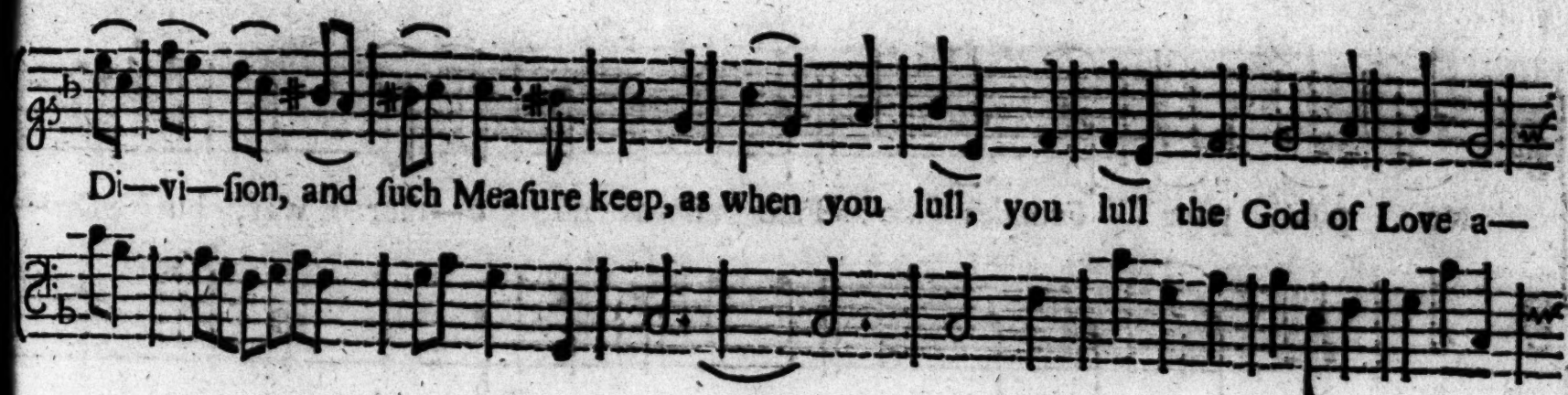
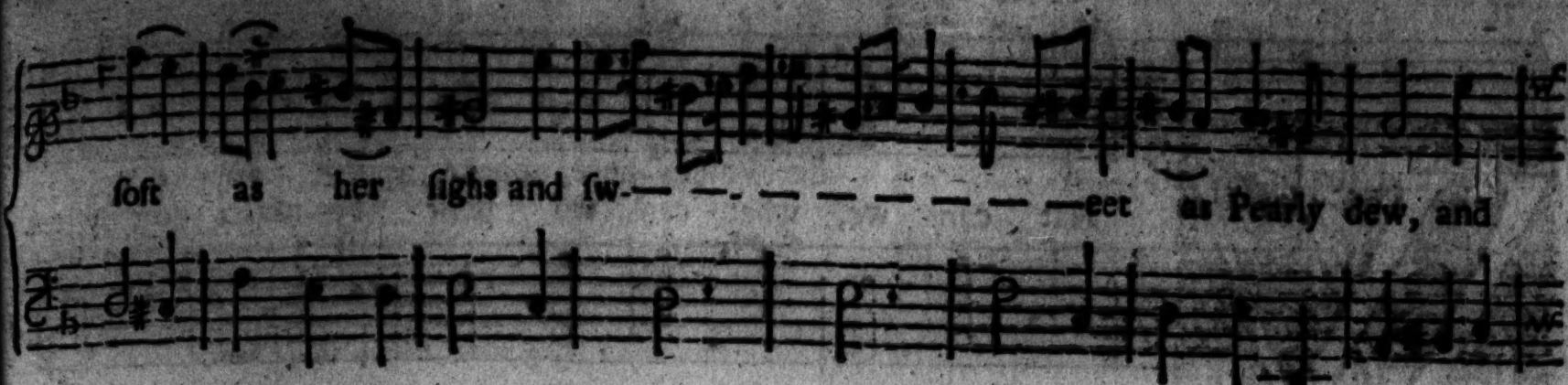
catch a repeat, repeat, repeat, repeat, repeat the trem- - - - -



- - - - - bling sounds a-new repeat, repeat the trem- - - - -



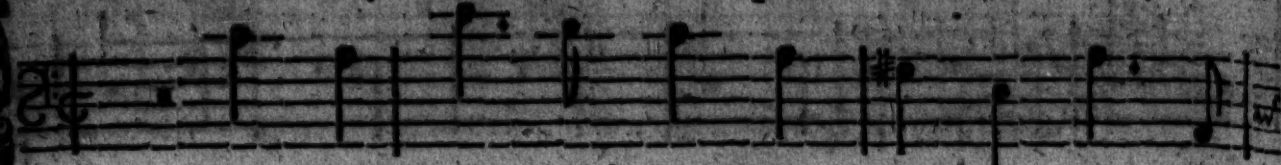
- - - - - bling foun- - - - - ds a- new : Soft, soft,



A SONG for Two Voices.



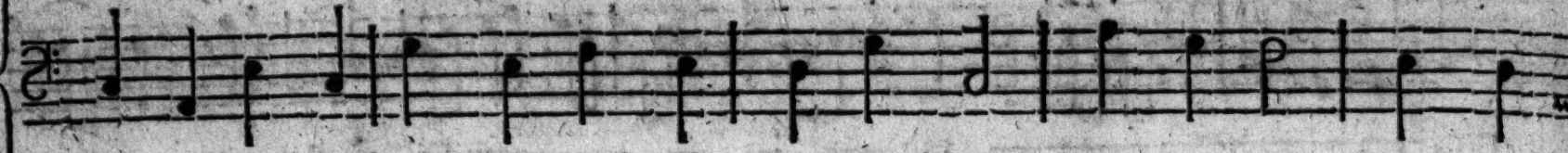
Hat can we, what can we poor Fe-males do; when



What can we, can we poor Fa-males do; when



Pressing, Tea sing, Pressing, Teasing Lovers sue? What can we, what can



Pressing, Teasing, Pressing, Teasing Lovers sue? What can we, what can



we poor, poor Females do? Fate affords no o-ther way, but De-



we poor, poor Females do? Fate affords no o-ther way, but De-



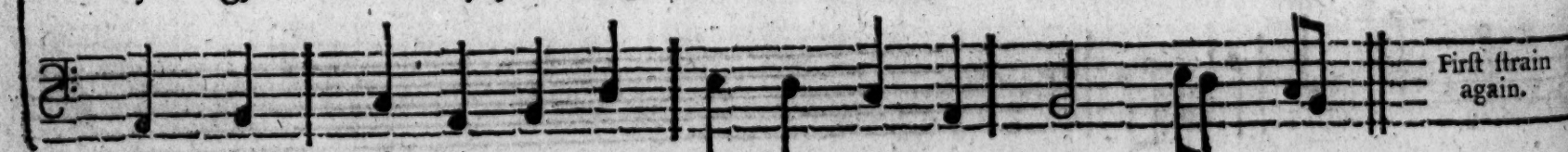
—ny—ing, or Com—ply—ing, but De—ny—ing, or Com—ply—ing;

First Strain
again.



First Strain
again.

—ny—ing, or Comyly—ing, but De—ny—ing, or Com—ply—ing;



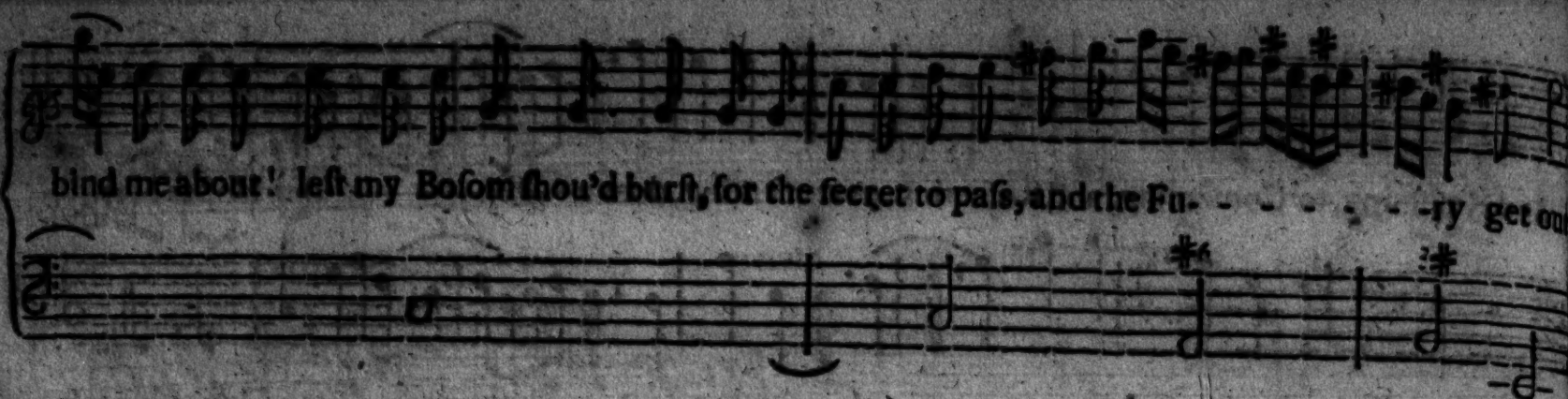
First Strain
again.

End with the first strain.

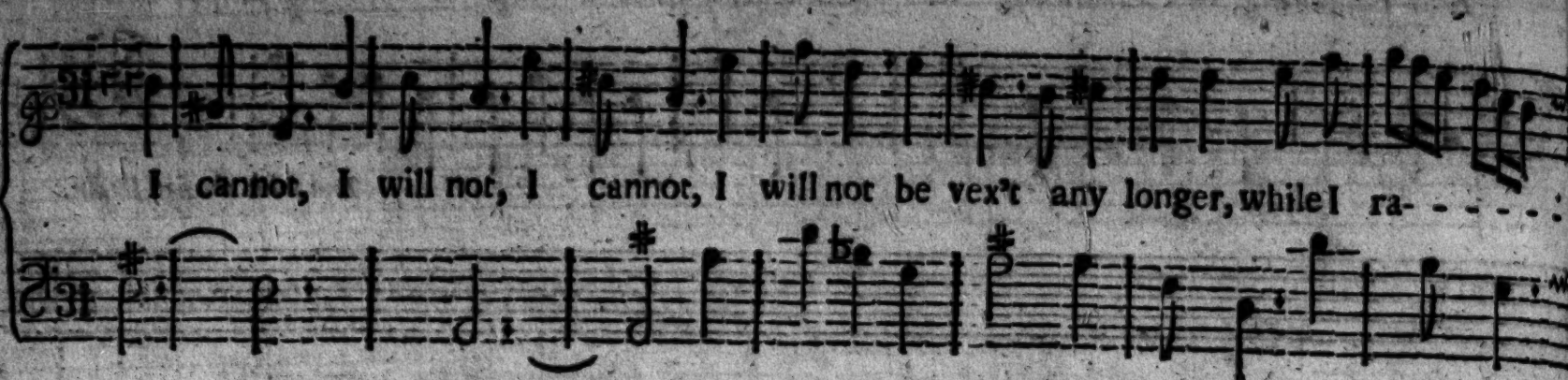
Soft.

----- and am bigger than *Typhon* e're was; with a strong band of Brass oh! bind me, oh!

N



bind me about! lest my Bosom shou'd burst, for the secret to pass, and the Fu- - - - -ry get out,



I cannot, I will not, I cannot, I will not be vex't any longer, while I ra- - - - -



-ge I grow weak, while I ra- - - - -ge, while I ra- - - - -

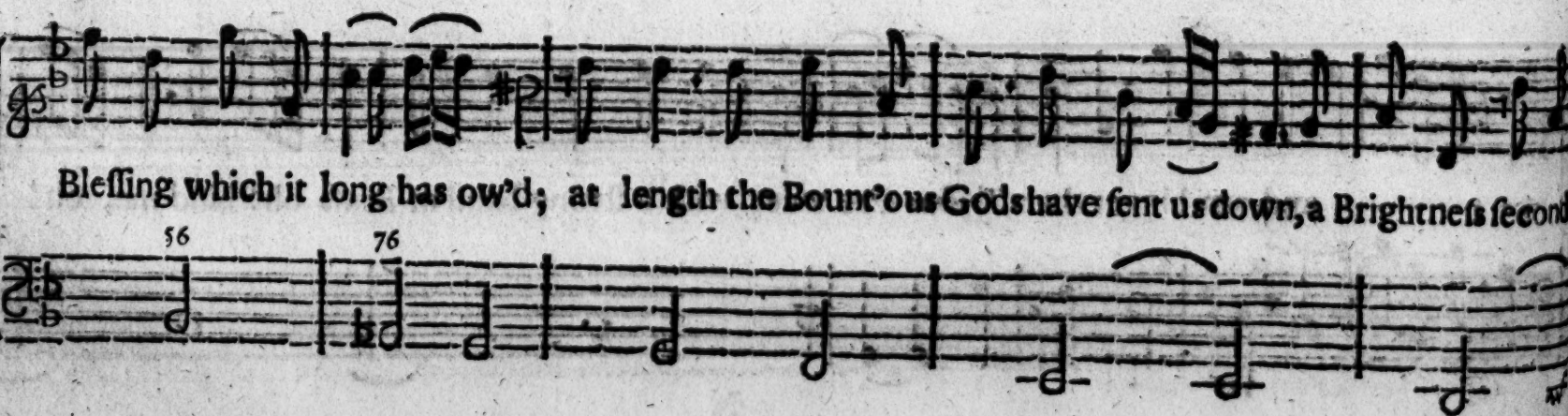


-ge I grow weak, and the Goddess grows stronger.

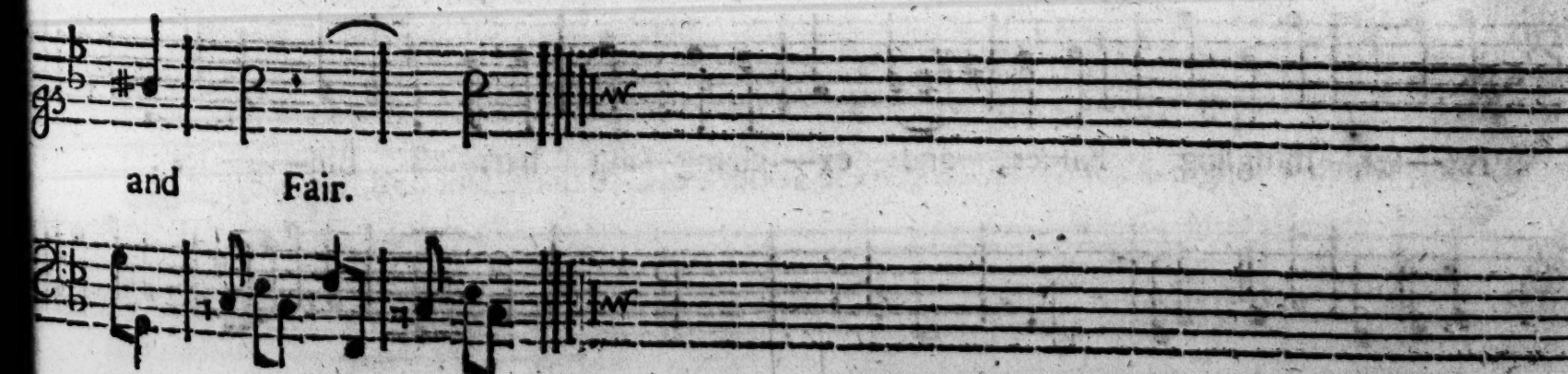
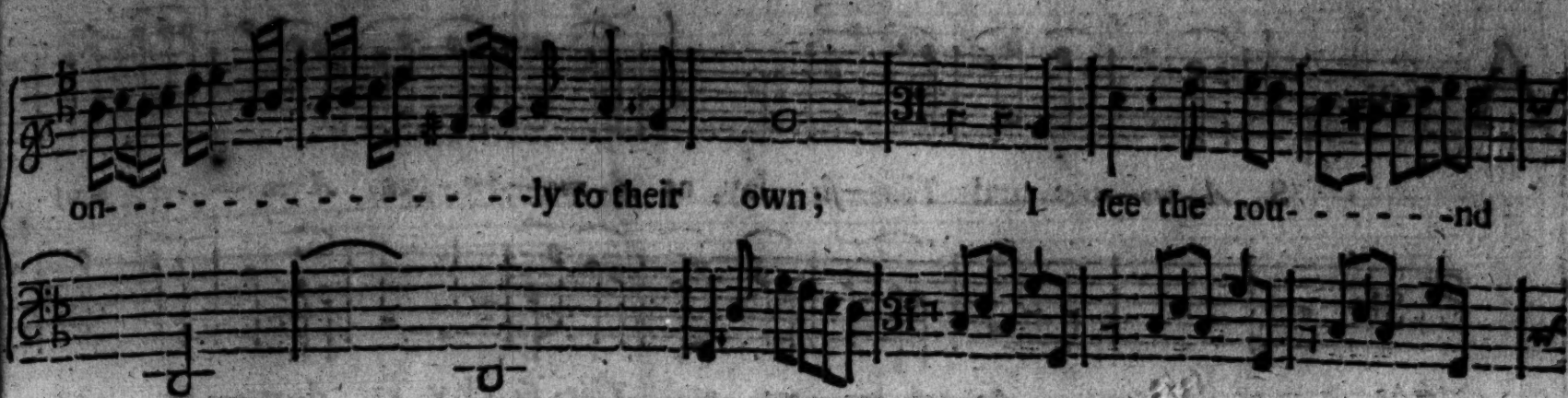
A Verse out of the late Queen's Birthday SONG.



MY Prayers or'e heard, Heav'n has at last bestow'd the mighty, mighty-



Blessing which it long has ow'd; at length the Bount'ous God have sent us down, a Brightness second





S A-mo-ret and Thir-fis lay, as A-mo-ret, as A-mo-ret and



As A-mo-ret and Thir-fis lay as A-mo-ret and



Thir-fis lay; Melting, melting, melting, melt-ing the hours in gen-tle



Thir-fis lay; Melting, melting, melt-ing the hours in gen-tle



play; Joyning, joyning, joyning Fa-ces; Mingling Kif-fes, mingling Kif-fes,



play; Joyning, joyning, joyning Fa-ces; Mingling Kif-fes, mingling



mingling Kif-fes, and ex-chang-ing harmless Blif-fes:



Kif-fes, mingling Kif-fes, and ex-chang-ing harmless Blif-fes:



He trem- - - - -bling cry'd, with eager, ea-ger haſt; let me, let me,

He trem- - - - -bling cry'd, with eager, eager haſt; oh!

let me Feed; oh! oh! let me, let me, let me, let me Feed; oh!

oh! let me, let me, let me, oh! oh! oh! oh! oh! let me

oh! oh! oh! let me, let me, let me, let me, Feed as well as Taſt; I dye,

let me, let me, ho! oh! oh! oh! let me Feed as well as. Taſt;

die, die, I die, die, I die, I die if I'm not wholly Bleſt.

I die, die, die, I die, I die if I'm not wholly Bleſt.

A single SONG in the Indian Queen.

Wake, wake, wake, our soft rest must cease; Wake, wake, wake, our soft rest must cease, and fly together, and fly together with our Country

peace; no more, no more, no

more, no more, no more, no more, no more, no more, no,— — —no more must we

sleep, must we sleep under Plan—tain shade, which neither Heat could peirce, nor

Cold in-vade; where bount'ous Nature never, never, never, never, never, never falls de...

—cay, and op'—ning Buds, and op'—ning Buds drive—fall—

—ing Fruits a—way.

A SONG in the Indian Queen, Sung by Mr. Bowen.

Hy, why,

The first system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the lute. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a common meter. The vocal part begins with a treble clef and a key signature of one flat. The lute part begins with a bass clef and a key signature of one flat. The system concludes with the lyrics 'Hy, why,'.

why, thou'd men quarrel, why, why thou'd men quarrel here, where all, all, all, where

The second system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the lute. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a common meter. The vocal part begins with a treble clef and a key signature of one flat. The lute part begins with a bass clef and a key signature of one flat. The system concludes with the lyrics 'why, thou'd men quarrel, why, why thou'd men quarrel here, where all, all, all, where'.

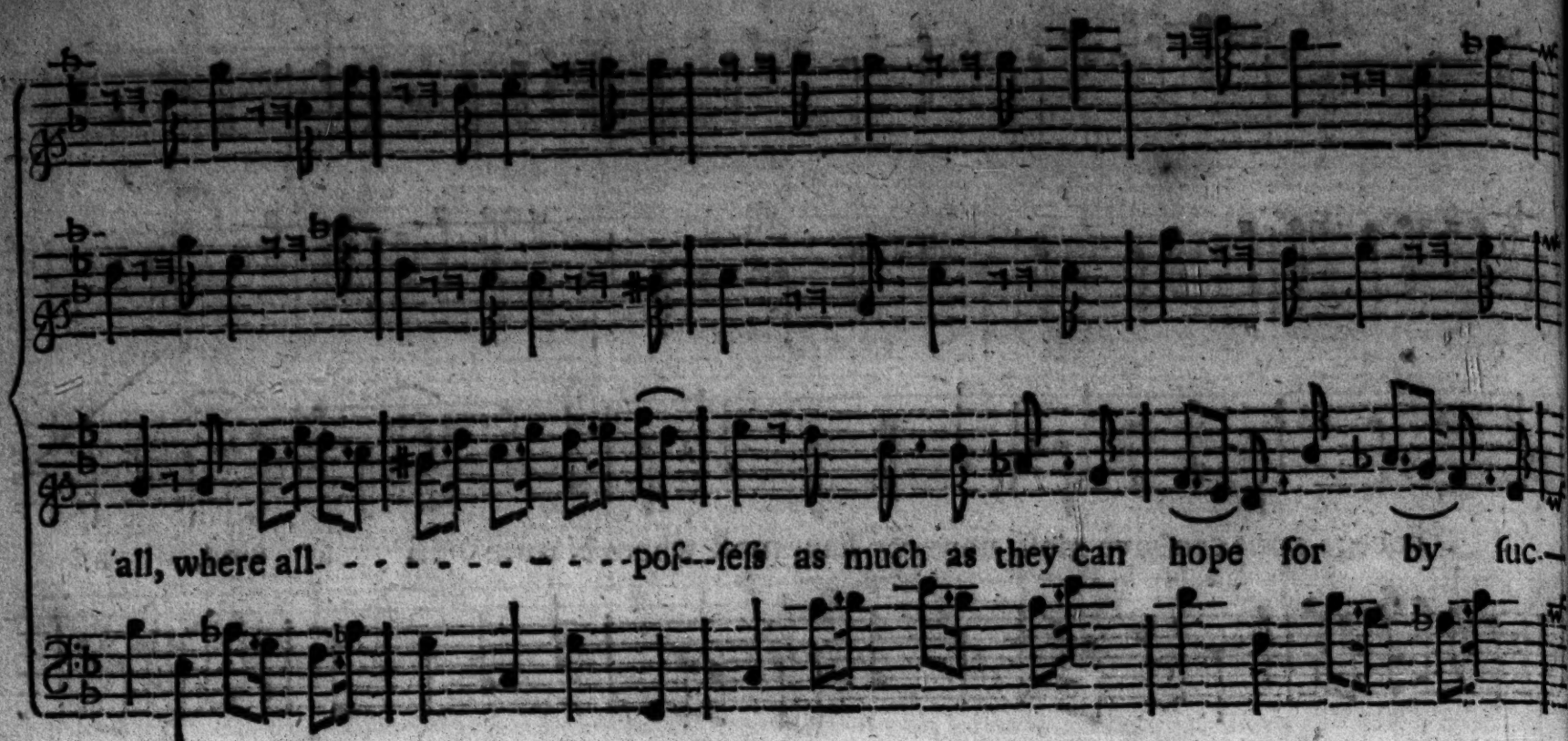
all — — — — pos-sess as much as they can hope for by suc-cess;

The third system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the lute. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a common meter. The vocal part begins with a treble clef and a key signature of one flat. The lute part begins with a bass clef and a key signature of one flat. The system concludes with the lyrics 'all — — — — pos-sess as much as they can hope for by suc-cess;'.


none; none can have most, none can have most where Nature is so kind, as

to exceed, as to exceed — — Man's use tho' not his Mind; why,

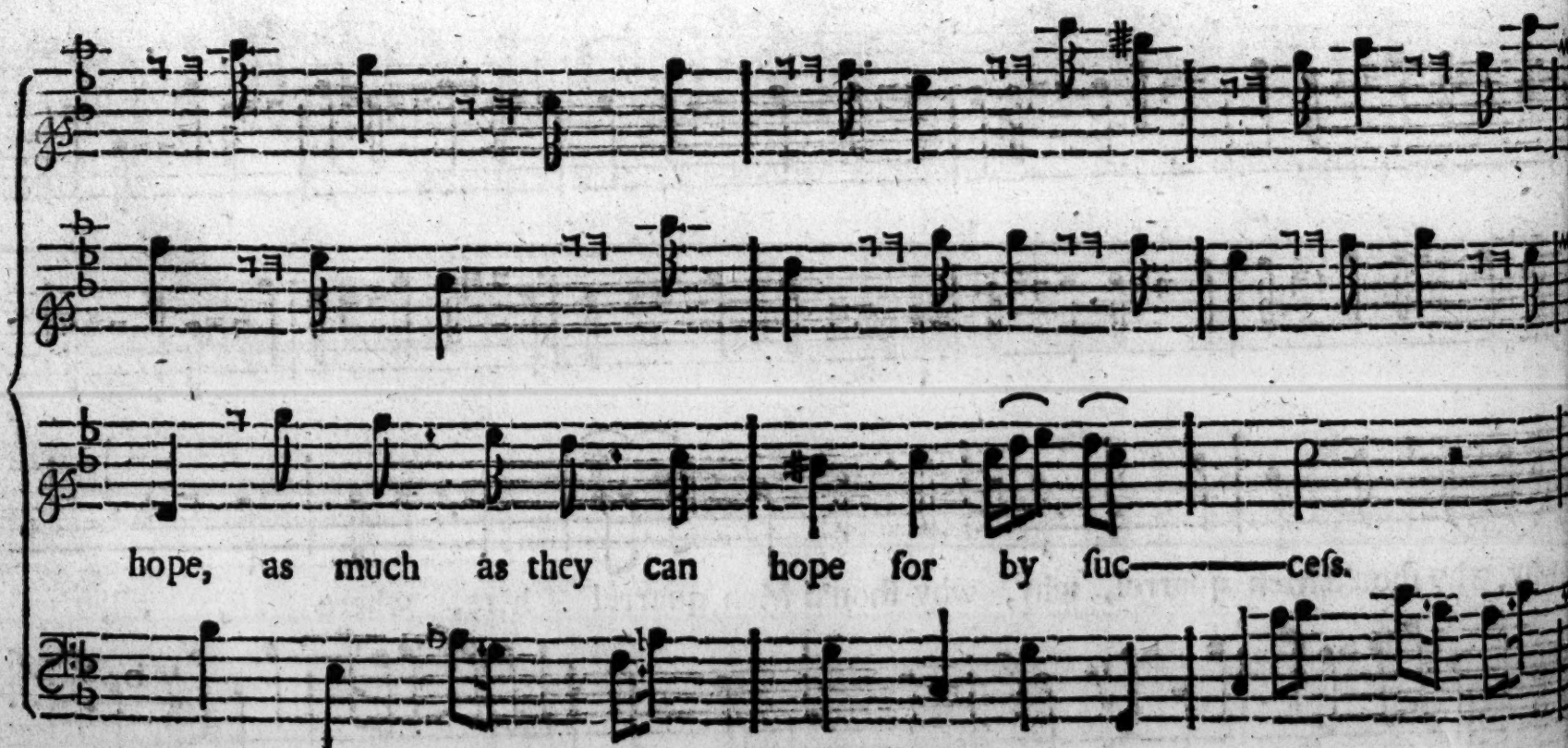
why, why shou'd Men quarrel, why, why shou'd Men quarrel here, where all, all,



all, where all - - - - - pos- sess as much as they can hope for by suc-



---cess, as much as they can hope for by suc---cess as much as they can



hope, as much as they can hope for by suc---cess.



A SONG in the Indian Queen, Sung by Mr. Freeman.



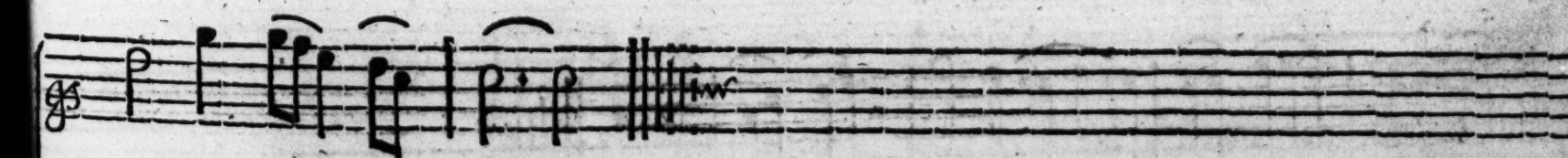
S Corn'd Envy here's nothing, here's nothing that thou, that thou canst blast; Her



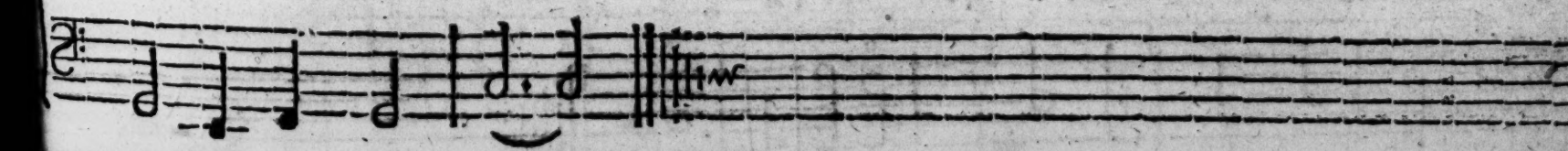
glo—ries, her glo—ries are too bright, to be o're—



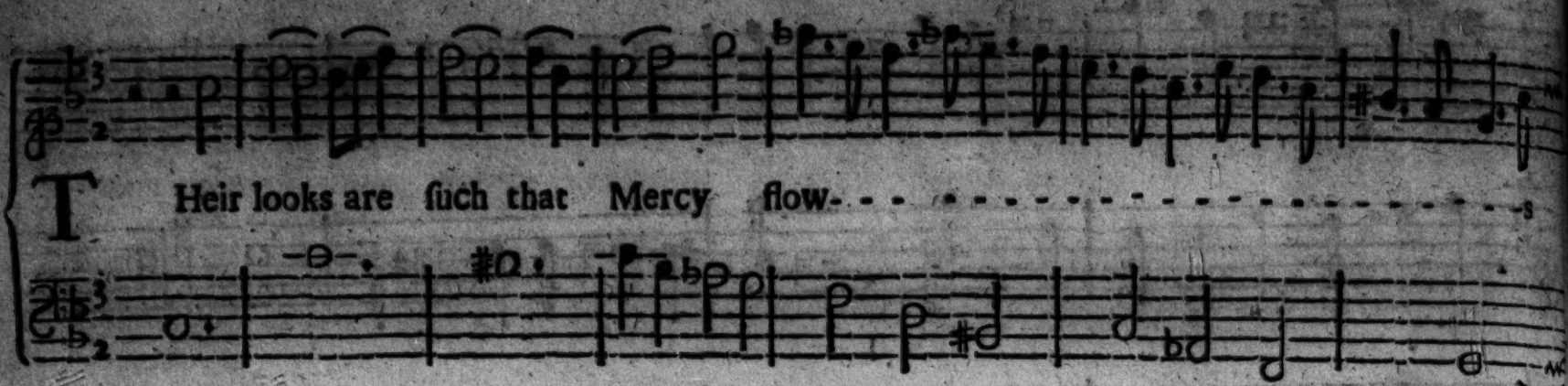
—cast; her glo—ries, her glo—ries are too brigh—



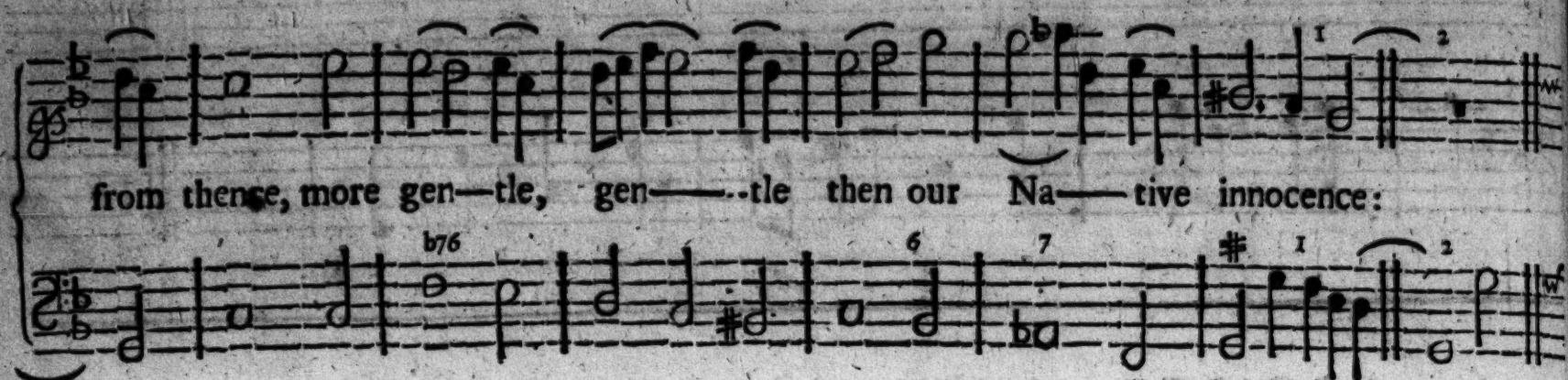
—t to be o're—cast.



A SONG in the Indian Queen, Sung by Mr. Freeman.



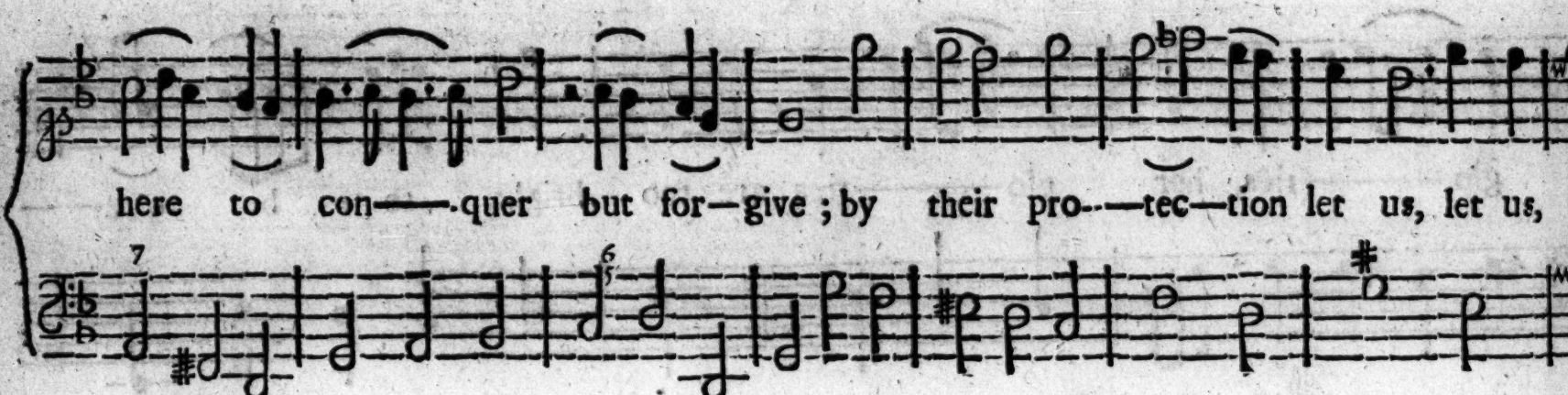
T Heir looks are such that Mercy flow-



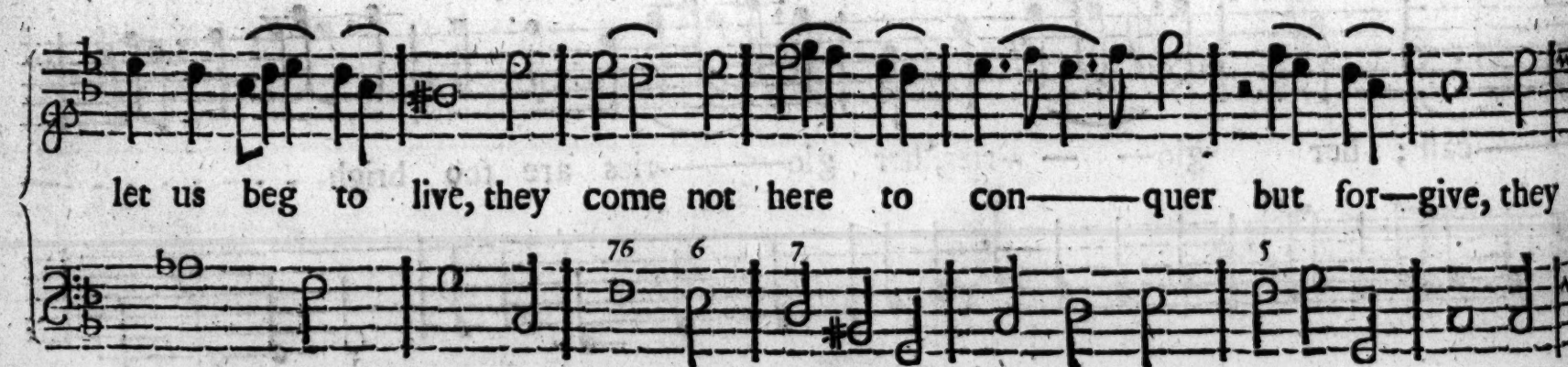
from thence, more gen—tle, gen—tle then our Na—tive innocence:



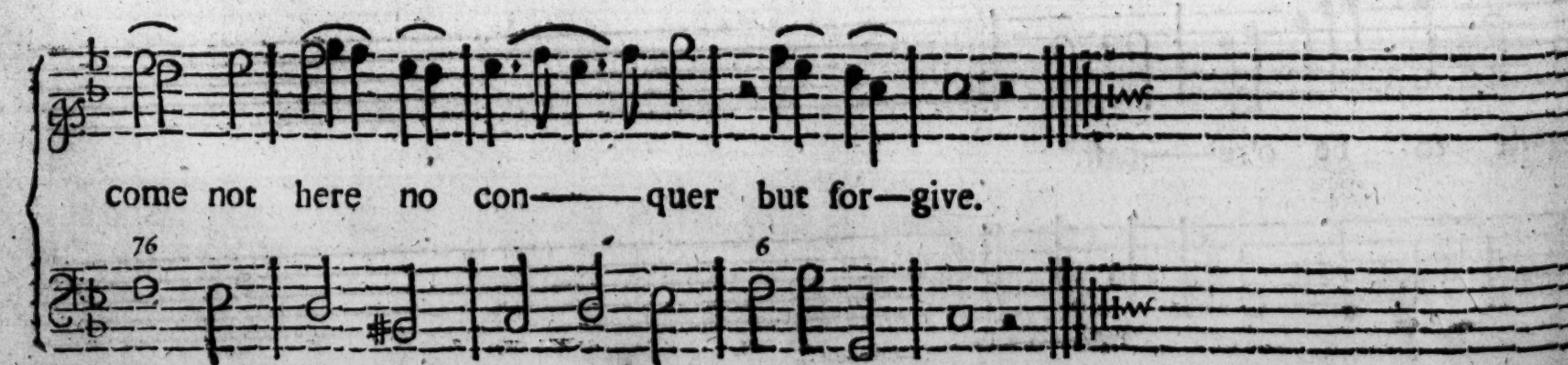
By their pro—tec—tion let us, let us, let us beg to live, they come not



here to con—quer but for—give; by their pro—tec—tion let us, let us,



let us beg to live, they come not here to con—quer but for—give, they



come not here no con—quer but for—give.

A SONG in the Indian Queen, Sung by Mrs. Crofs.



Hey tell us that you mighty powers above, make Perfect your
 Joys and your Blessings by Love; Ah! Why do you suffer, ah! why
 do you suffer the Blessing that's there; to give a poor Lover such sad torments
 here, yet tho' for my pas-sion such grief I en-dure, my Love shall like
 yours, still be con-stant and pure.

II.

To suffer for him gives an ease to my Pains,
 There's joy in my Grief, and ther's freedom in Chains.
 If I were Divine, he cou'd Love me no more,
 And I in return, my Adorer Adore;
 Oh! Let his dear life then (kind Gods) be your care,
 For I in your Blessings have no other share.

A SONG in the Indian Queen, Sung by Mr. Freeman and Mr. Church.

A H! ah! how hap-py are we, are we, are we, ah!

Ah! ah! ah! how hap-py are we, are we, are we, ah!

ah! how hap-py are we, from humane passions, from humane pas-sions

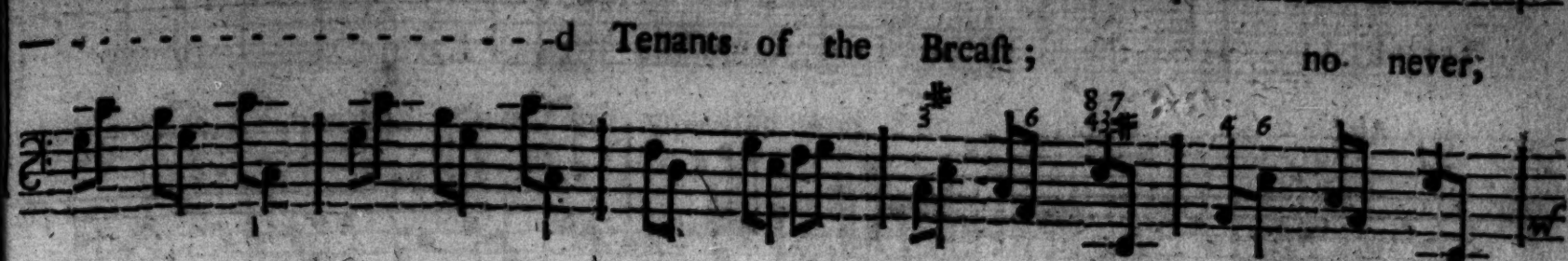
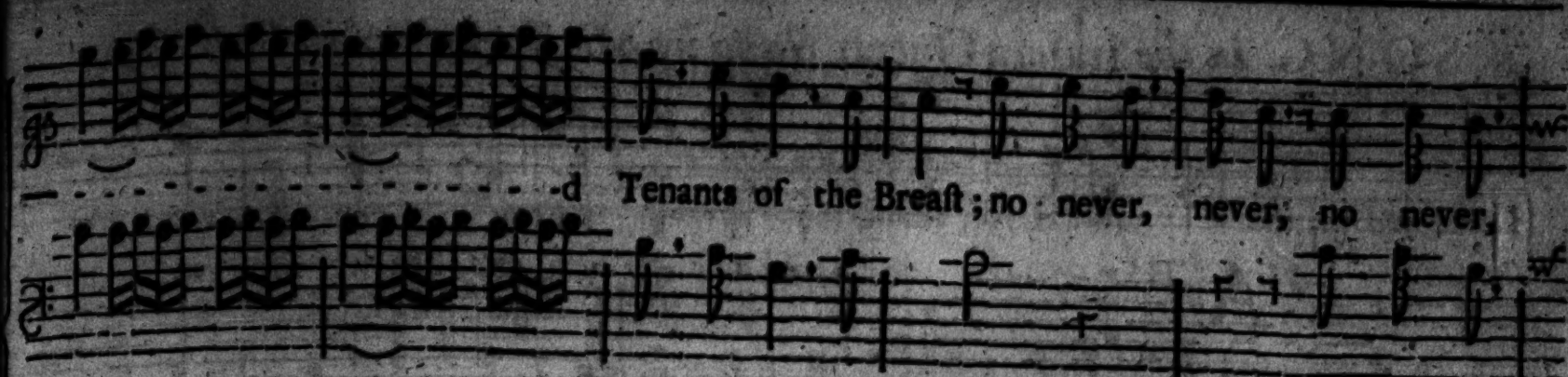
ah! how hay-py are we, from humane pas-sions

free: Ah! ah!

free: Ah!

ah! ah! how hap-py are we, those wil-

ah! ah! how hap-py are we, those wil-



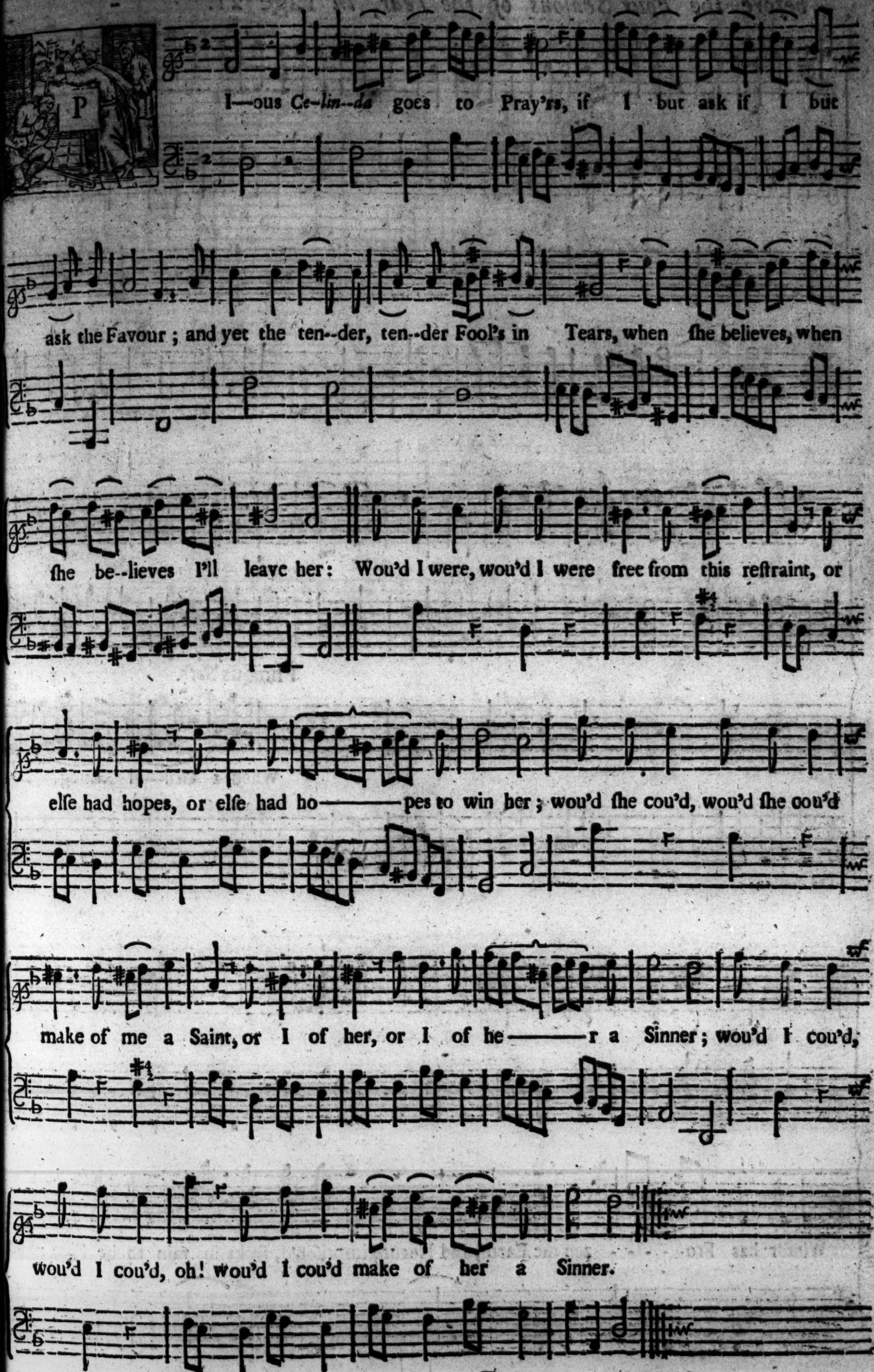
Love, whom the Tyrant Love, whom the Tyrant Love con—trouls;
Tyrant Love, whom the Tyrant Love, whom the Tyrant Love con—trouls;

Ah! ah! how hap—py are we, from humane
Ah! ah! ah! how hap—py are we,

Passion, from humane Pas—
from humane Pas—

-sion free.
-sion free.

A single SONG, the Words by Mr. Congreve.



P

I—ous Ce—lin—da goes to Pray'rs, if I but ask if I but

ask the Favour ; and yet the ten—der, ten—der Fool's in Tears, when she believes, when

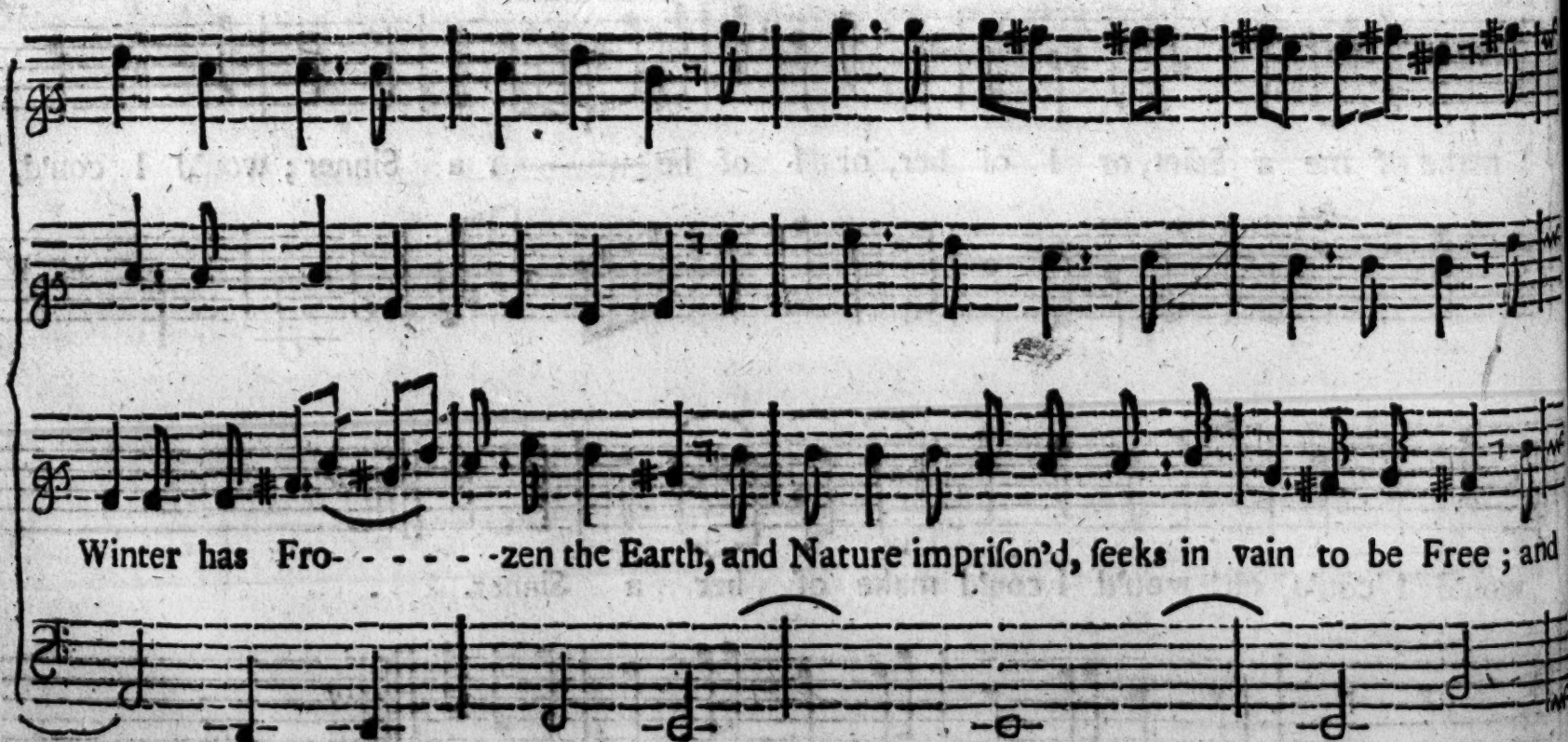
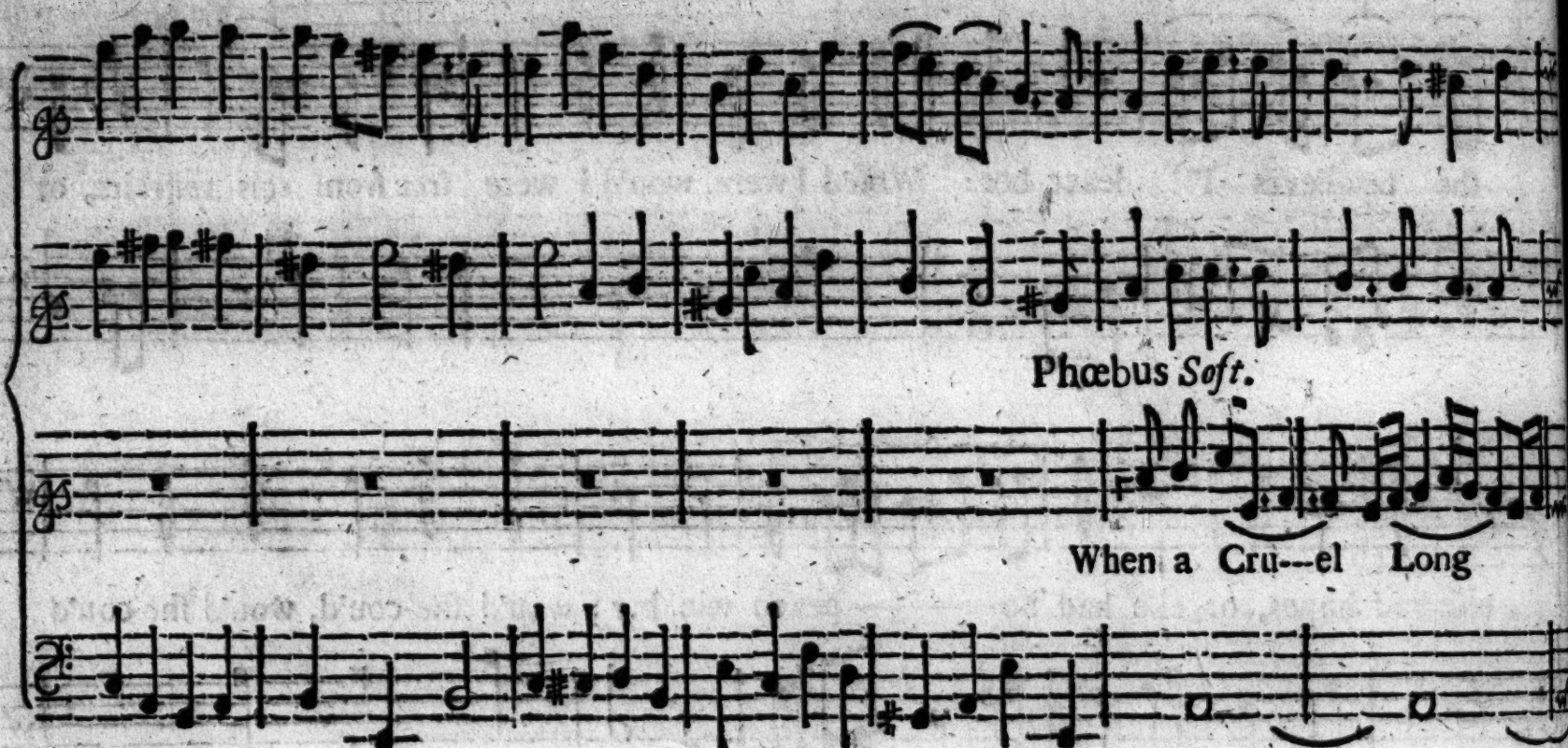
she be—lieves I'll leave her: Wou'd I were, wou'd I were free from this restraint, or

else had hopes, or else had ho—pes to win her ; wou'd she cou'd, wou'd she cou'd

make of me a Saint, or I of her, or I of he—r a Sinner ; wou'd I cou'd,

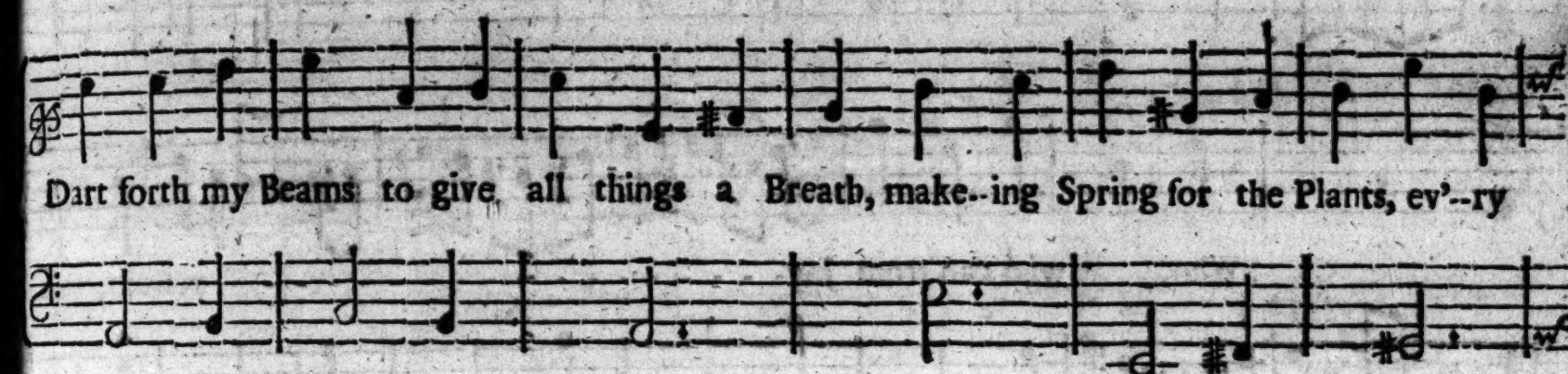
wou'd I cou'd, oh ! wou'd I cou'd make of her a Sinner.

A SONG by Phoebus in the Fairy-Queen, which shou'd have been put
before the Four Seasons of the Year, in Page 21.

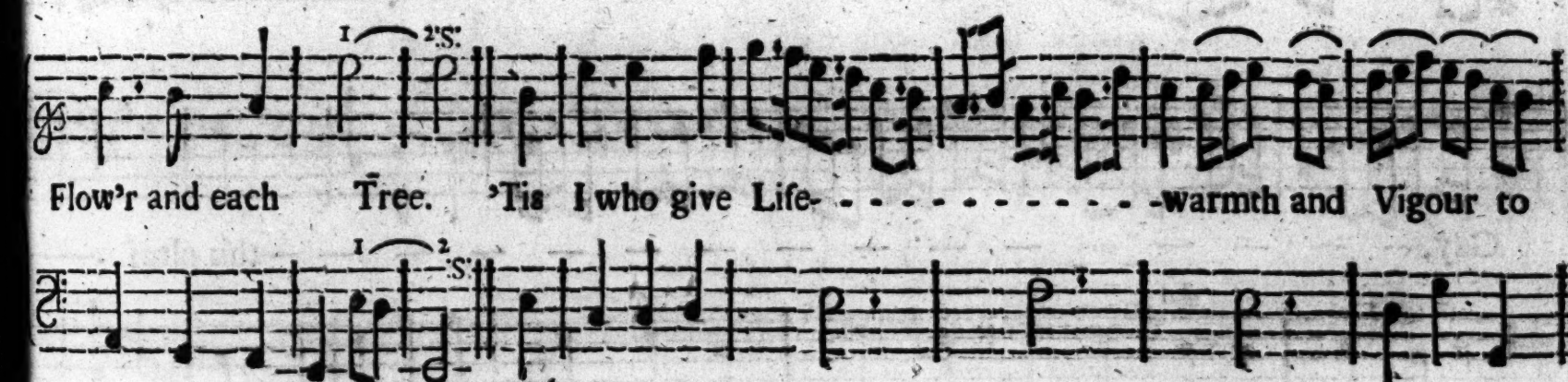




Nature imprison'd seeks - - - - - in vain to be Free: I



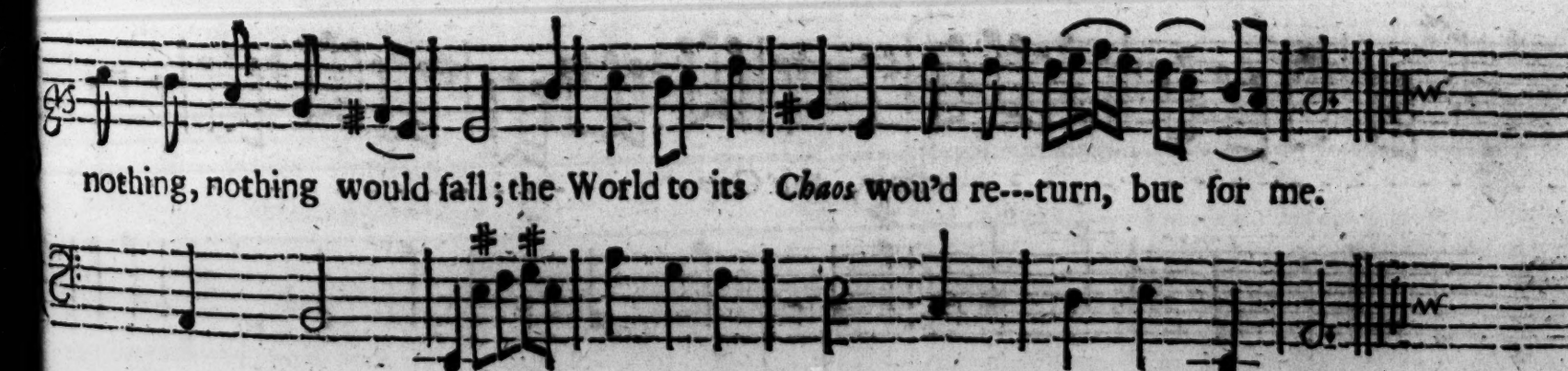
Dart forth my Beams to give all things a Breath, make-ing Spring for the Plants, ev'-ry



Flow'r and each Tree. 'Tis I who give Life - - - - - warmth and Vigour to



all; ev'n Love who rules all things in Earth Air and Sea, wou'd Languish and fade and to



nothing, nothing would fall; the World to its Chaos wou'd re---turn, but for me.

The following Five Verses, are taken out of one of the Duke of Gloucester's
Birth-Day SONGS.



Ho,

who can from Joy — — — — — refrain?

Who, who can from Joy — — — — — refrain, this

Gay, — — — — — this pleas-

— — — — — ing, shining Wondrous Day? Who ; Who can from Joy-

— — — — — refrain, this Gay. — — — — — this

pleasing, pleasing shining wond'rous day; wond'rous, wond'rous,

wond'rous, wond'rous, wond'rous, wond'rous,

day, wond'rous, wond'rous day.

The Second SONG for Two Voices.

Or tho' the Sun has all, has all his Summers Glo—

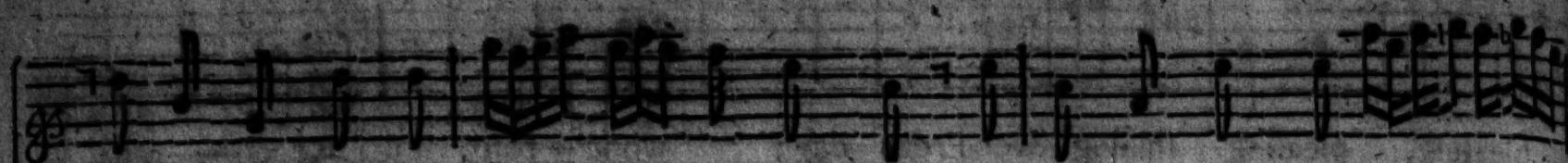
For tho' the Sun has all, has all his Summers Glo—

—ries on, has all, all, all, has all, all, all his Summers Glories on;


—ries on, has all, all, all, all, all his Summers Glories on;

43 76 43 76


S



This day has brighter, brigh—ter splendors, this day has brighter, brigh—



This day has brighter, brigh—ter Splendors, this day has brighter,



—ter splendors, has brigh—ter, brighter splendors



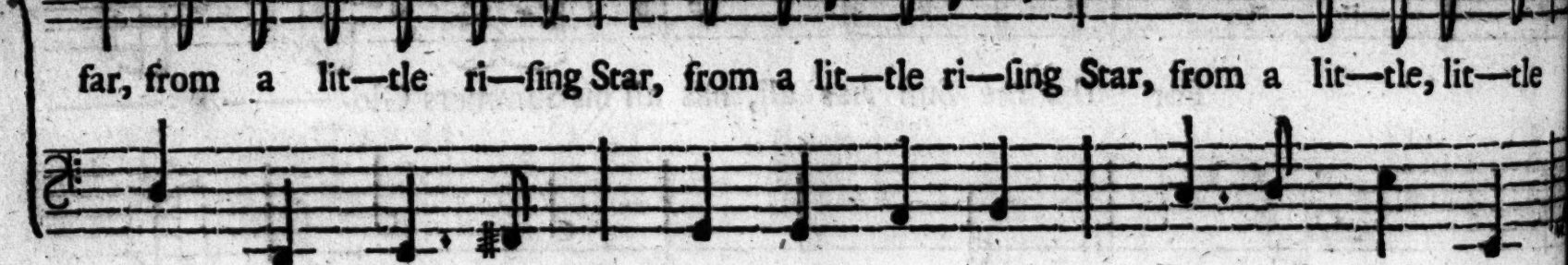
brigh—ter splendors, has brigh—ter, brighter splendors



far, from a lit—tle rising Star, from a lit—tle, lit—tle ri—sing Star—



far, from a lit—tle ri—sing Star, from a lit—tle ri—sing Star, from a lit—tle, lit—tle



—, a lit—tle ri—sing Star.



ri—sing Star.



SOLO.

The Third SONG.

A Prince, a Prince of Glo- - - - -

rious Race descend-ed, at his hap-py, hap-py Birth, at his hap-py, hap-py,

hap- - - - - py Birth at-tend-ed; A Prince, a Prince of

Glo- - - - - rious race descended, at his happy happy Birth, at his hap-py

happy, hap- - - - - py Birth attended; With Ro- - - - - sy Smi-ling

hours, with Ro- - - - - sy Smi-ling hours to show, he will Golden Days be-


flows, he will, he will, he will, he will Golden days be—flow, he will, he will, he will, he will Golden Days be—flow.

The Fourth SONG with VIOLINS.


The Father Brave, the Father Brave as e're was Dane, as e're was Dane; Whose Thundring,



Thundring; Thundring, Thundring Sword, whose Thundring, Thundring,



Thundring, Thundring Sword, has Thousands, thousands, has thousands, thousands, thousands,



thousands Slain, has thousands, thousands, has thousands, thousands Slain, and made him, and

made him o'er half, o'er half *Europe* Reign ; And made him, and made him o'er

half *Europe* Reign. The Father Brave, the Father Brave as e'er w

Dane, as e'er was Dane, as e'er was Dane.

The Fifth SONG, with a Trumpet.

Soun- - - - - d the Trumper,

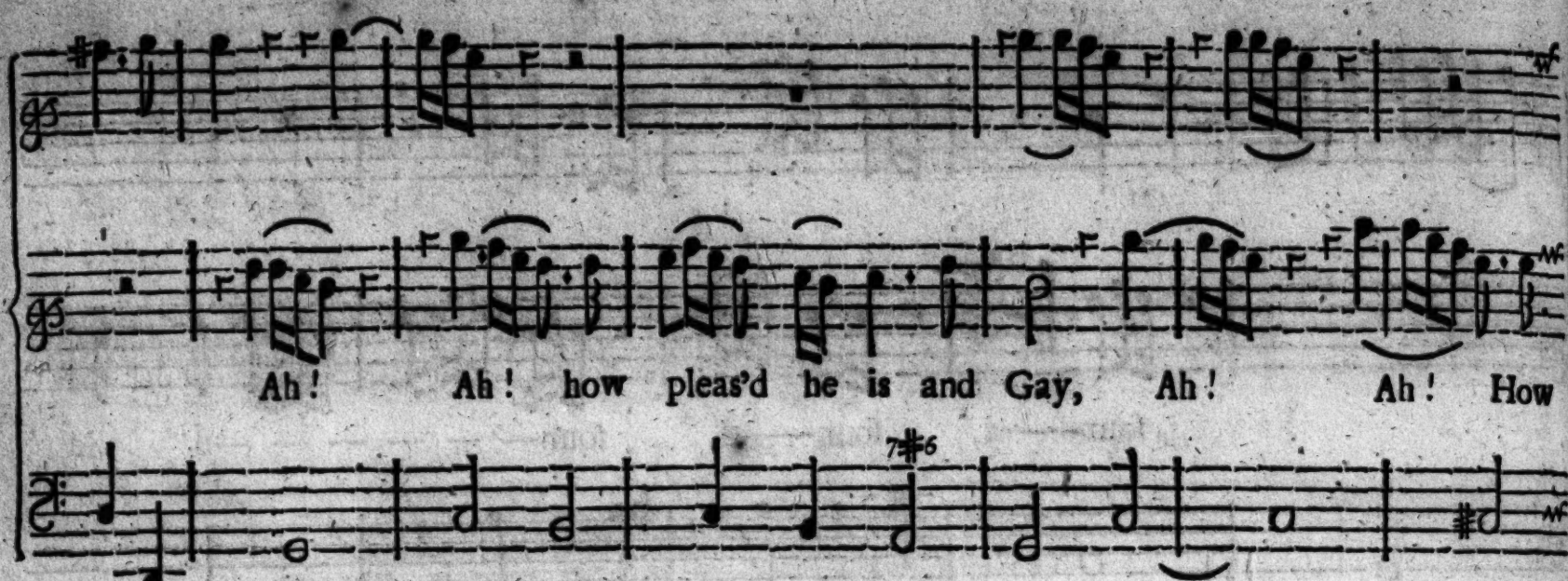
foun—d, foun—d, foun— - - - - d the

Trumpet Sound ; And beat the War-like Drums, and

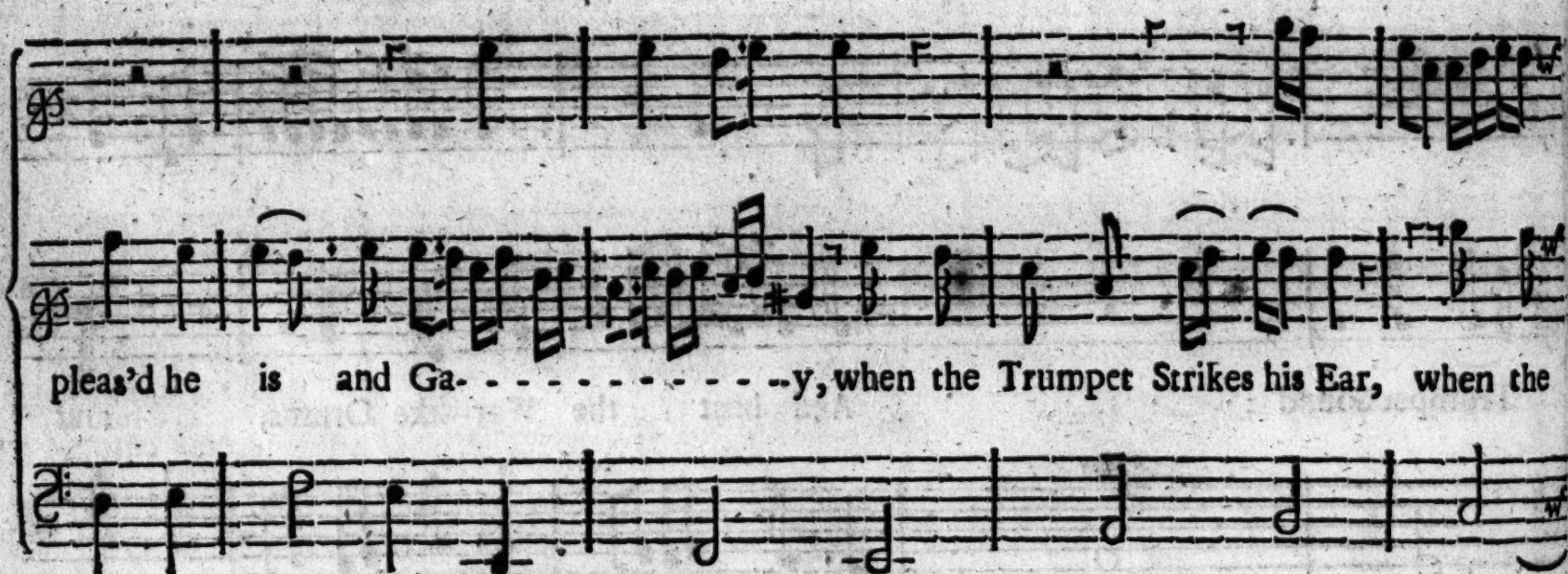
beat the War-like Drums; The Prince will be with Lawrels Crown'd, the Prince will




be with Laurels Crown - - - - - d, be-fore his Manhood comes ;



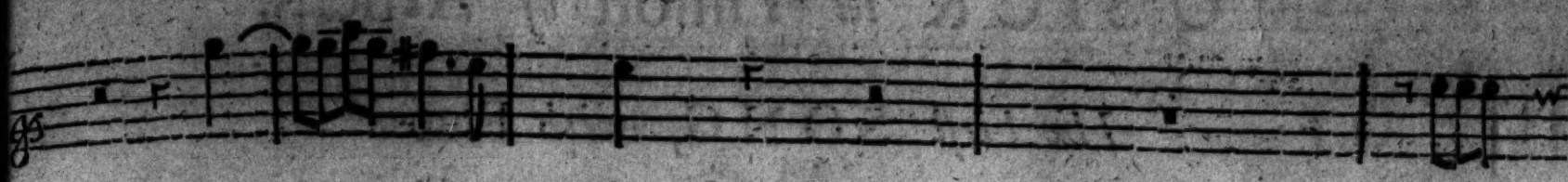
Ah! Ah! how pleas'd he is and Gay, Ah! Ah! How



pleas'd he is and Ga- - - - - y, when the Trumpet Strikes his Ear, when the



Trumpet Strikes his Ear; Ah! Ah! how- pleas'd he



is and gay ;

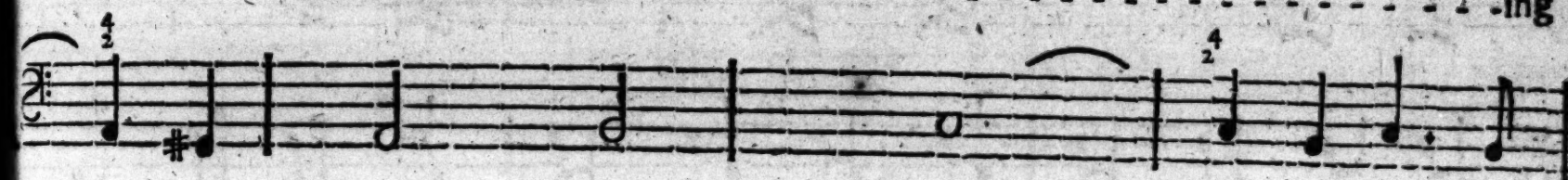
His hands like shak-

-ing Lillies play ;

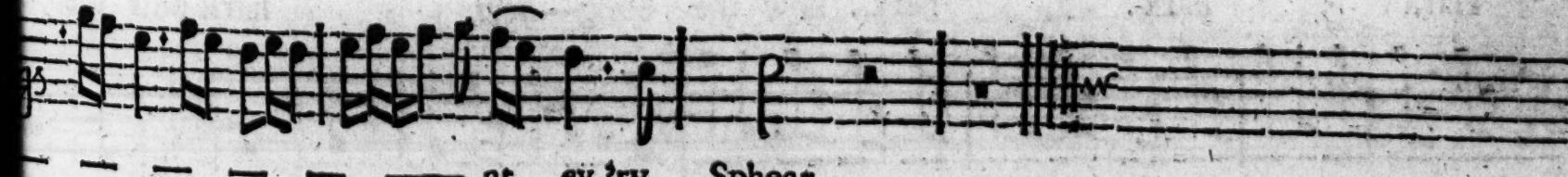


his hands like shake-

-ing



Lillies play, and catch, and catch, and catch, and catch at ev-ry Sphear, and catch



at ev-ry Sphear.



MUSIC in Timon of Athens.

The First SONG, with Flutes.

H Ark! hark how the Song—sters, hark! how the Songsters, how the

Hark! hark! hark! how the Song—sters, hark how the



Song — — — fters of the Grove; Sin — — — g, Sin — — —

Song — — — — — fters of the Grove; Sin — — — g, Sin — — — — —



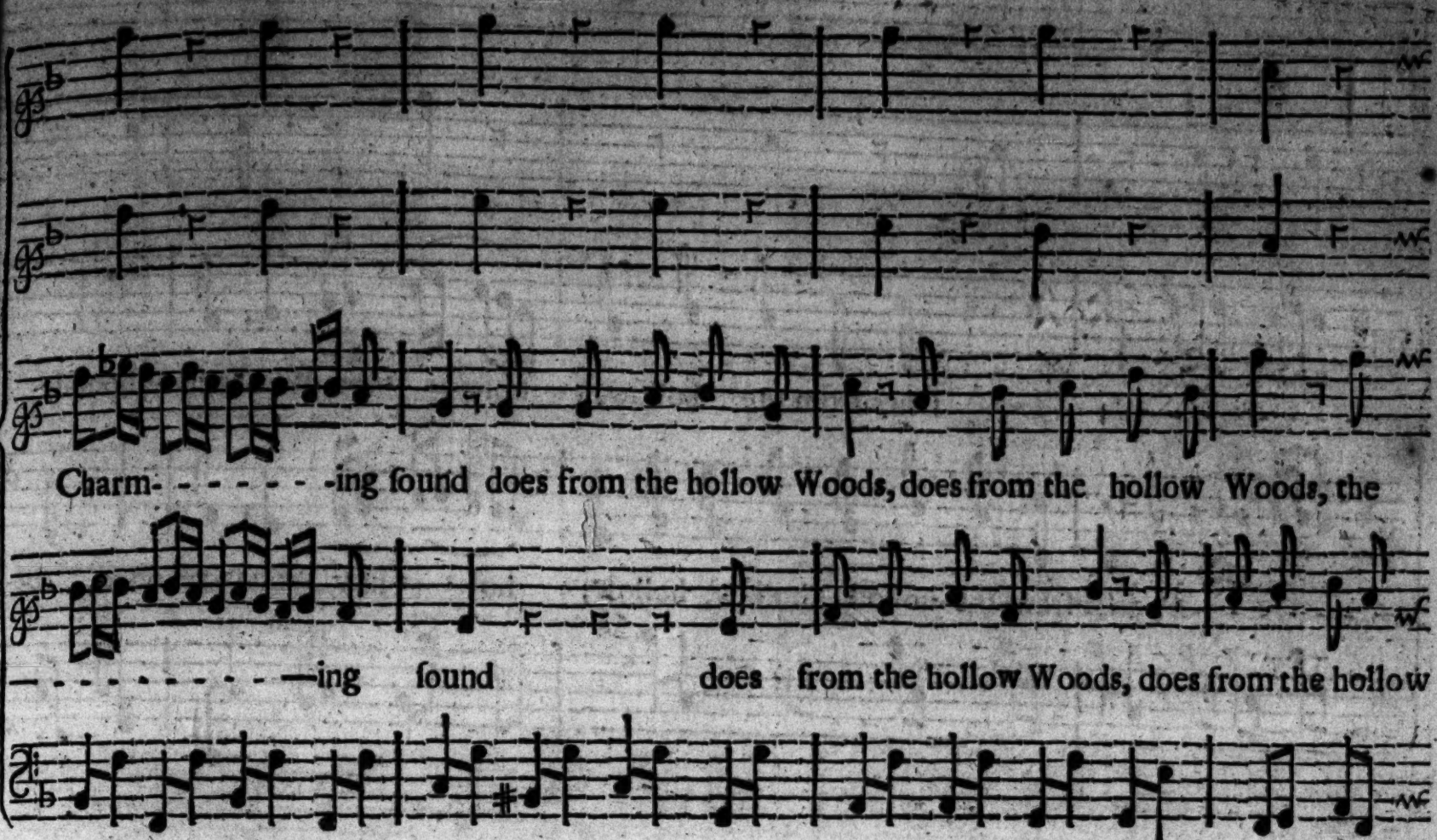
— — — g, Anthems to the God of Love. Hark! hark! hark!

— — — — — g Anthems to the God of Love. Hark! hark! hark! hark!

hark! hark! hark how each Amorous winged pair, with Love's great Praises,

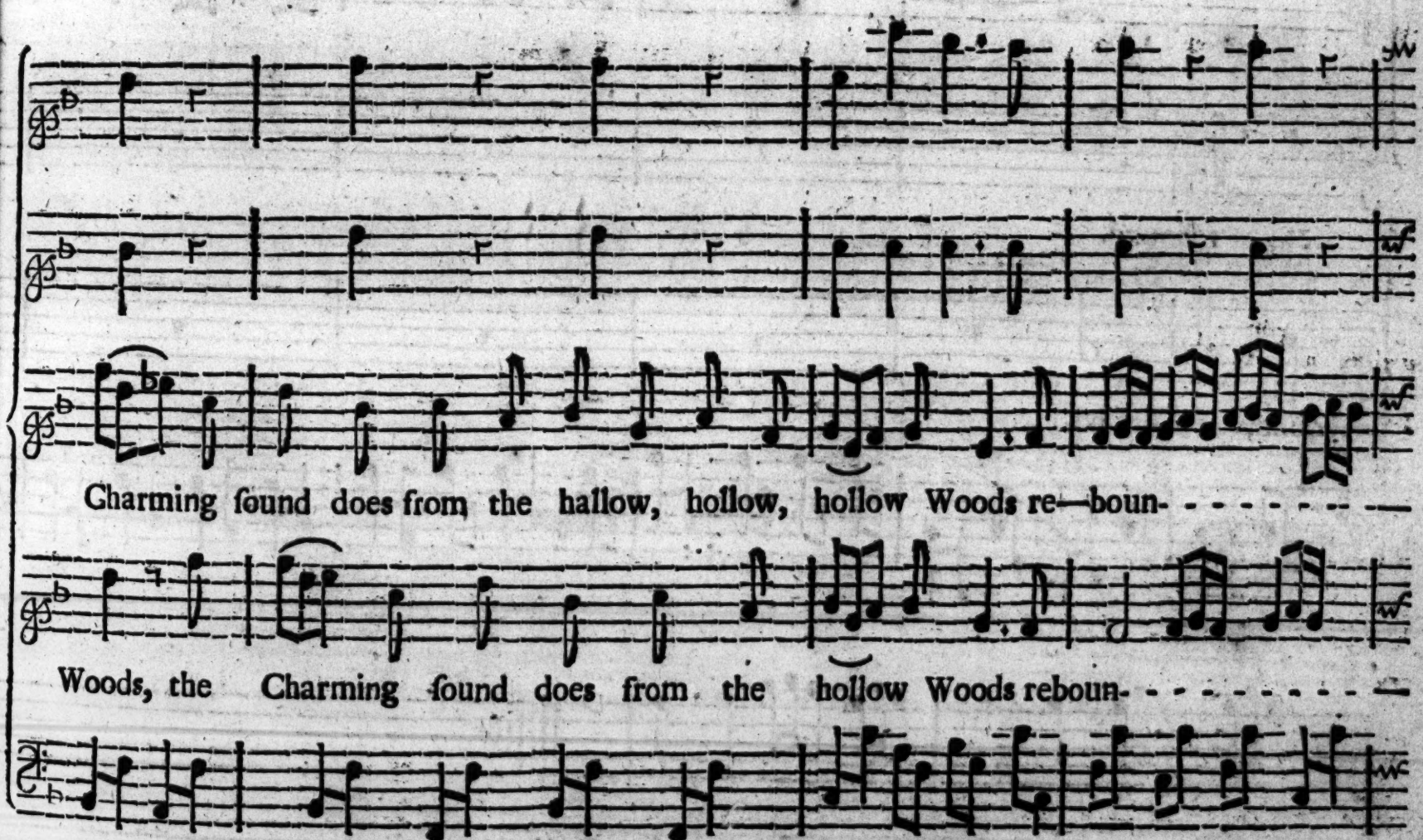
hark! hark how each Amorous winged pair, with Love's great Praises,

with Love's great Praises fill the Air; On every side the Praises, with Love's great Praises fill the Air; On every side the Char-



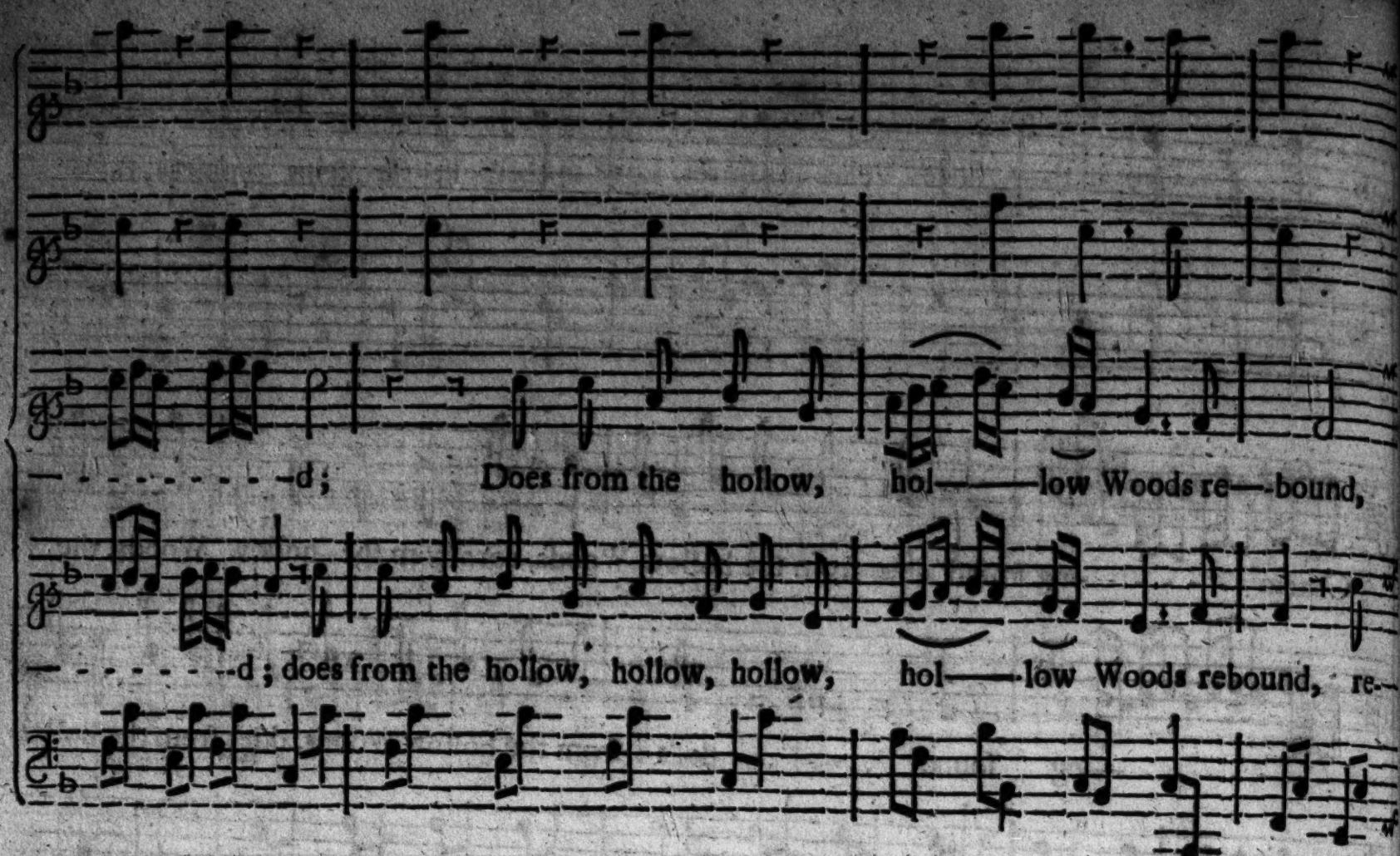
Charm- - - - -ing found does from the hollow Woods, does from the hollow Woods, the

- - - - -ing found does from the hollow Woods, does from the hollow



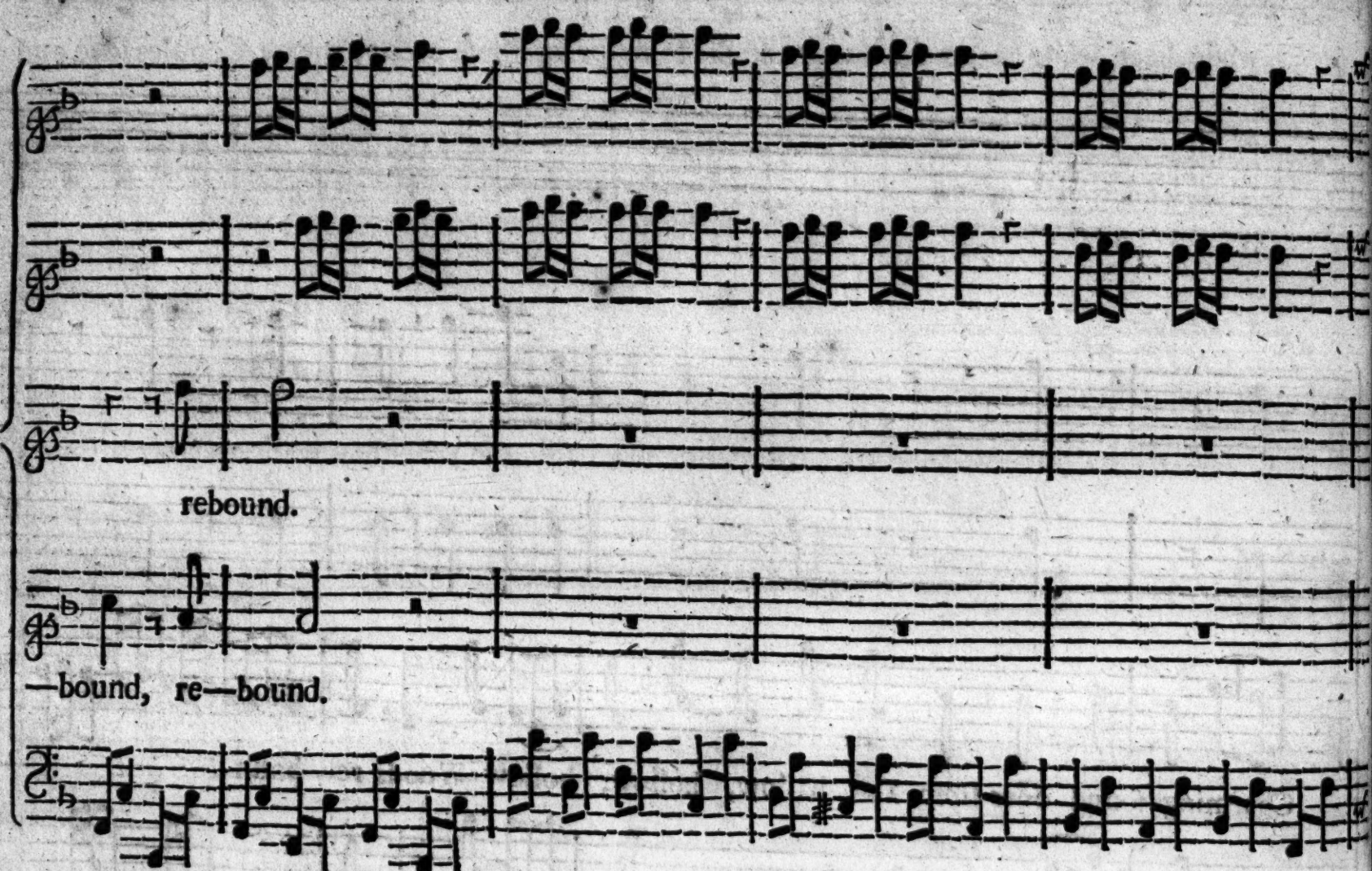
Charming found does from the hallow, hollow, hollow Woods re-boun- - - - -

Woods, the Charming found does from the hollow Woods reboun- - - - -



—d; Does from the hollow, hol—low Woods re—bound,

—d; does from the hollow, hollow, hollow, hol—low Woods rebound, re—



rebound.

—bound, re—bound.



L Ove in their little Veins in-spires, Love in their lit-tle Veins inspires, their

Cher — — — — — full Notes their soft de-fire, Love in their little

—fire while heat, while heat make Budds and Blossoms spring; those pretty, pretty Couples love and

sing ; But Winter puts out, puts out their desire, and half the year they want, they want Loves

Fire ; But Winter puts out, puts out their desires, and half the year they

want, they want Loves Fire. But Fire.



B Ut ah! but ah! how much are our delights more dear, more, more, more dear; But



But ah! but ah! how much are our delights more dear, more, more, more dear; But



But ah! but ah! how much are our delights more dear, more, more more dear; But



ah! but ah! how much are our delights more, more, more dear; For

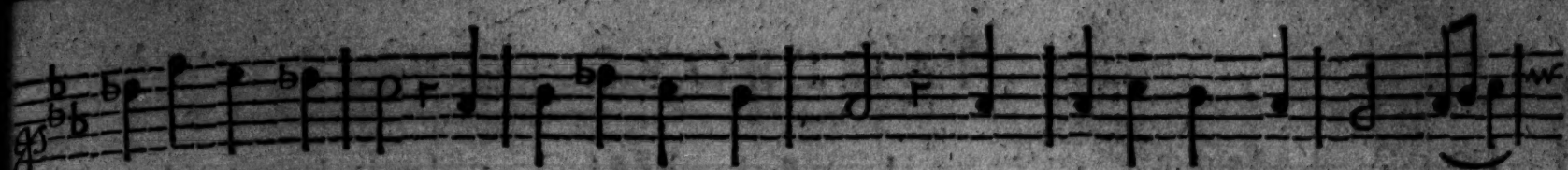


ah! but ah! how much are our delights more, more, more dear; For




ah! but ah! how much are our delights more, more, more dear; for on--ly human






Only Human kind, for on-ly Human kind, For on-ly Human kind; love,




On-ly Human kind, for on-ly Human kind, For on-ly Human kind; love




kind, for only Human kind, for only Human kind; Love, love, love




all the year, all, all, all, all, all, all the year; For only



all the year, all, all, all, all, all the year; For on-ly, only



all the year, all, all, all, all, all the year; For only,



Human kind, love all the year.



Human kind, love all the year.



human kind, love all the year.



HAUTBOYS.

Hence, hence,

hence with your trifling Deity ; a grea- - - - -ter, grea- - - - -ter

grea- - - - -ter we a-dore ; Bacchus, Bacchus, Bacchus, Bacchus who

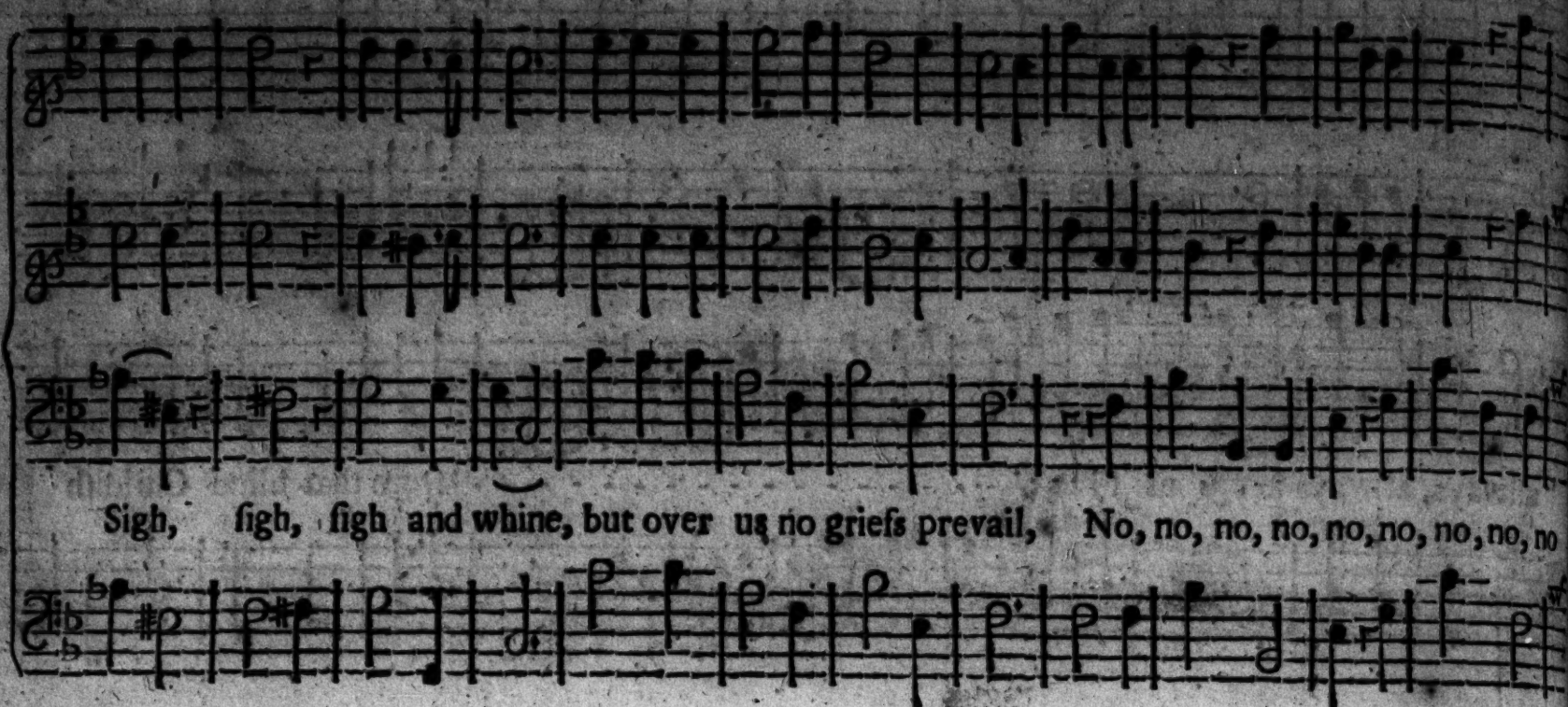
allways, allways keeps us Free :- - - - - from that blind Childish

Pow'r- - - - - that allways, allways keeps us free, - - - - -

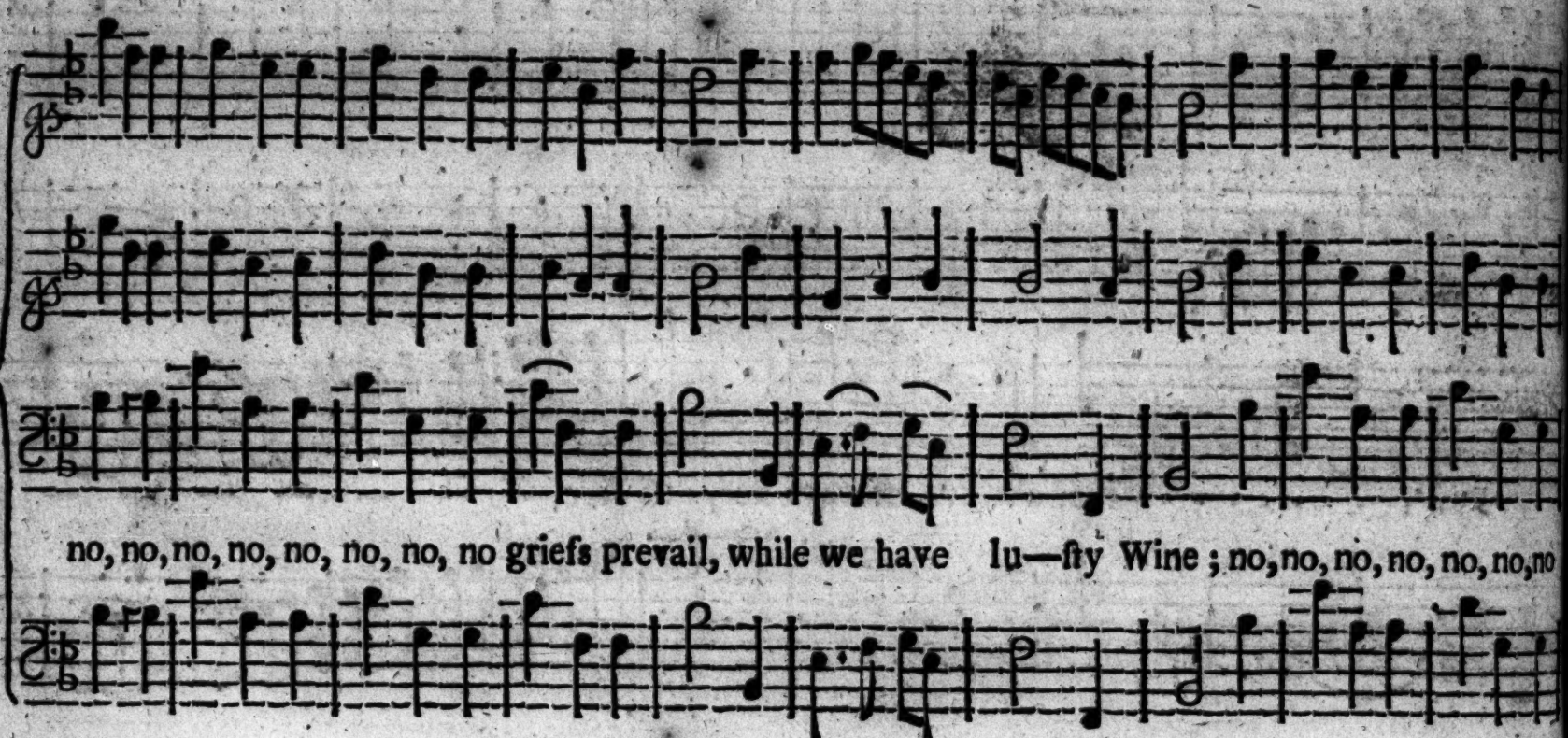
Slow.

from that blind Childish Pow'r : Love makes you languish and look pale, and sneak and

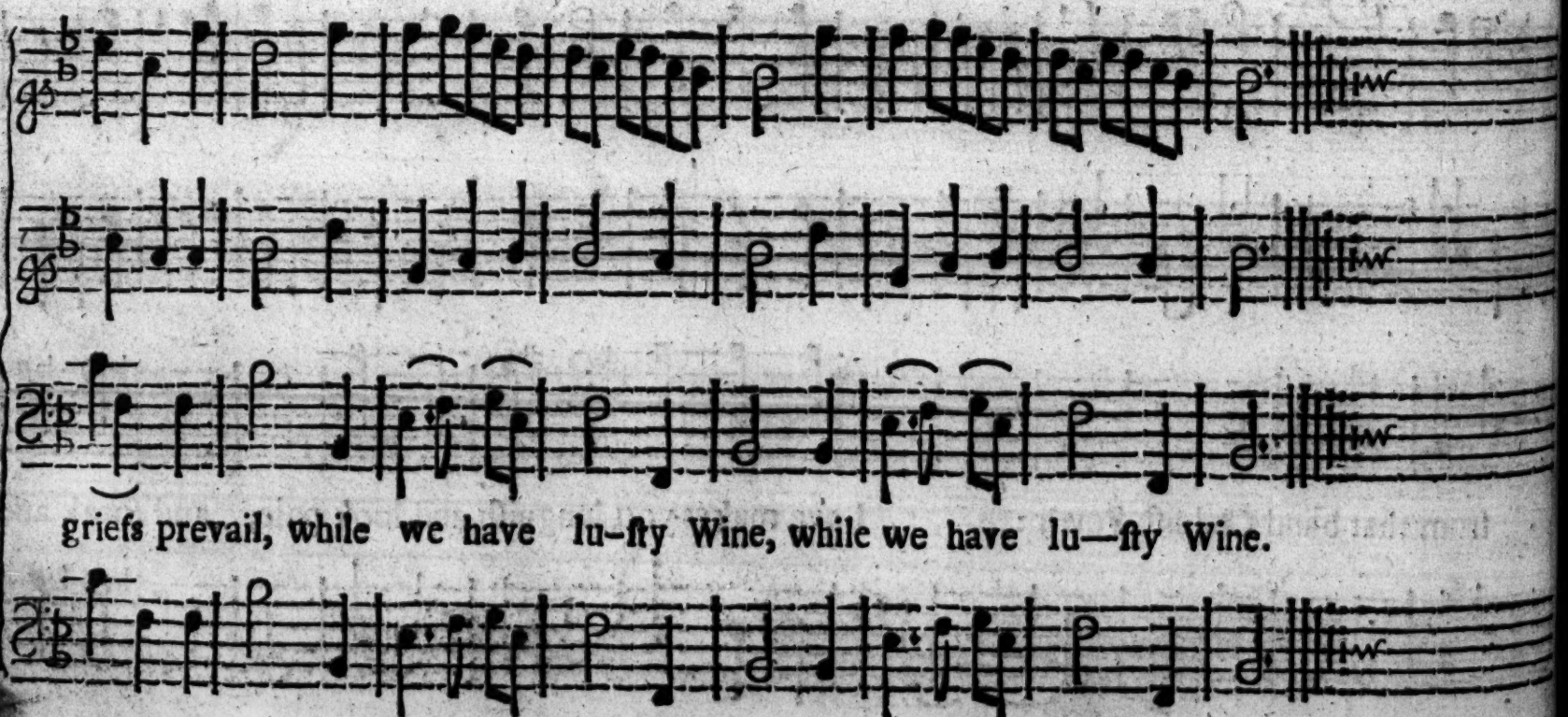
Brisk.



Sigh, sigh, sigh and whine, but over us no griefs prevail, No, no, no, no, no, no, no, no, no



no, no, no, no, no, no, no, no, no griefs prevail, while we have lu—sty Wine ; no, no, no, no, no, no, no, no, no



griefs prevail, while we have lu—sty Wine, while we have lu—sty Wine.

A single SONG with a SIMPHOMY.



Come all, come all,

come all, come all, come all to me,



make haste, make haste, make haste, make haste, make haste, make haste the



sweets of mu-tual pas-sions taste; Come all, come all, come



all to me, come all, come all to me and wear my Chains;



the joys of Love, the joys — of Love without its pains; The joys of
Love, the joy —s of Love without its pains.

A SONG with Instruments.

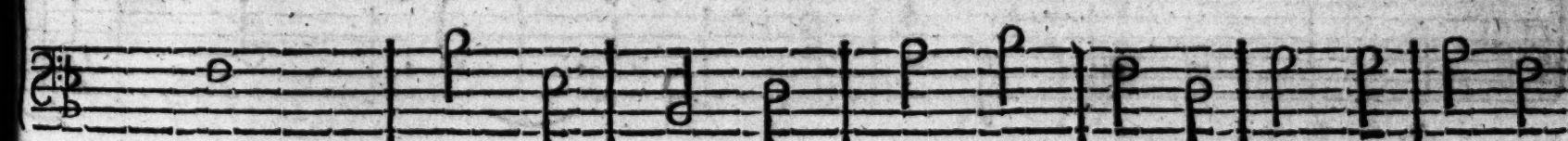
Return, return, revolting Rebels; return, where d'ye go, where d'ye go, where d'ye go, d'ye



know? D'ye know, d'ye know, what Phantism 'tis misleads you so: Return, return, re—



—volting Rebels return; Where d'ye go, whered'ye go, where d'ye go d'ye know? D'ye know, d'ye



know what Phantism 'tis misleads you so, to grieve and to care, to grieve and to



care; To Tyrannous Chains, to Tyrannous Chains, to doubt and despair; To Barbarous

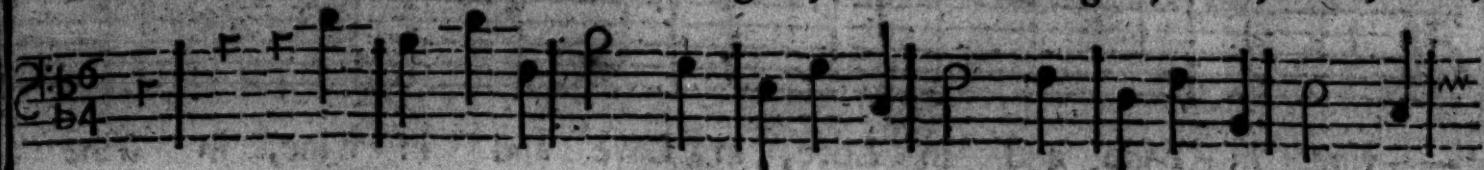
Jea-lou-sy, Barbarous jea-lou-sy, mi-se-ry, Slavery; To Torments and pains,

to Torments, Torments and pains. Return, as before.

A Two Part SONG between Cupid and Bacchus.



Ome let us a-gree, come let us a--gree, come let us a-gree, come, come, come,



Come let us agree, come let us a--gree, come let us a-gree, come,



come, come, come, come, come, come let us agree; come, come, come, come, come, come, come



come, come, come, come, come, come let us agree; come, come, come, come, come, come, come

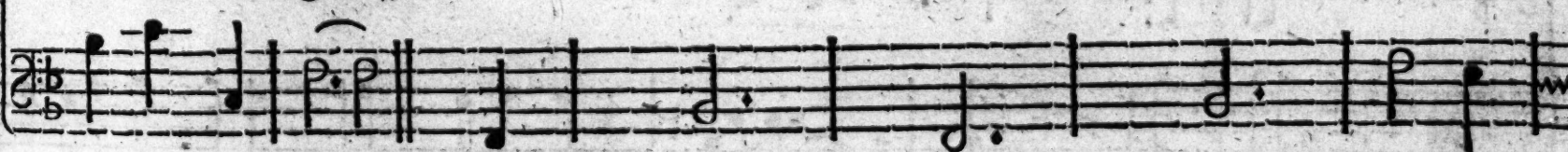


let us a-gree; There are pleasures di-vine, there are pleasures di-vine,

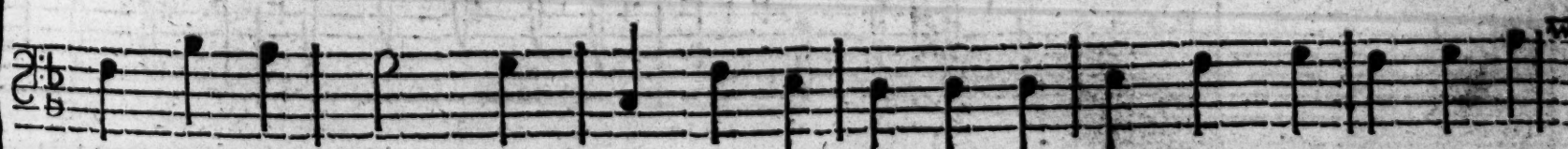


let us a-gree;

There are pleasures di-vine, in



in Love and in Wine, in Love and in Wine, there are pleasures di-



Wine and in Love, in Wine and in Love, there are pleasures, are pleasures di-



A a

— vine, in, Wine and in Love, in Love and in Wine, in Wine and in


— vine, in Wine and in Love, in Love and in Wine, in Wine and in

Love, in Love and in Wine.


Love, in Love and in Wine.

SONGS in Bonduca.

Here ye Gods of Britain, here ye Gods of Britain; Here us this day;




Let us not fall, let us not fall the *Roman* Eagles prey, clip, clip their wings, clip, clip their wings




clip, clip their Wings, or cha- - - - - se 'em home ; And check the





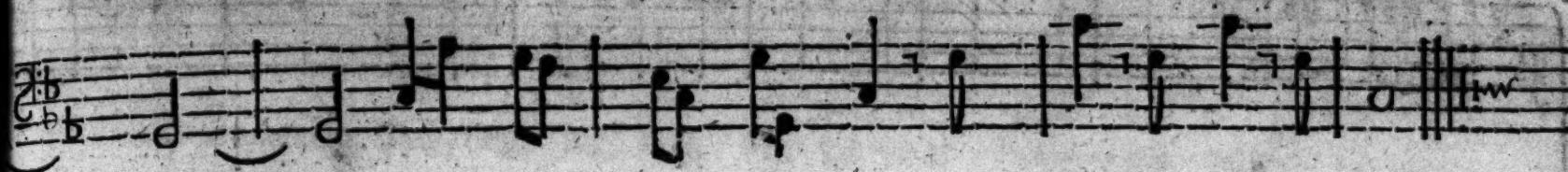
Tow'ring pride of Rome; And check the Tow'ring pride of Rome, of Rome, of Rome,



clip their wings, or chase 'em home, clip their wings or chase 'em home, clip, clip their wings



or chase 'em home, and check the Tow'ring pride of *Rome*, of *Rome*, of *Rome*, of *Rome*.



A Symphony for Flutes to the following SONG.



First Flute.



Second Flute.



B b

Sing, sing, sing, sing ye Druids; sing, sing, sing,

Sing, sing, sing,



ing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all, all, all your



ing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all, all, all your



Voi—ces raise; Sing, sing, sing, sing, all, all your Voi—ces raise- - - - -to



Voi—ces raise; Sing, sing, sing, sing, sing all your Voi—ces raise- - - - -to



Celebrate, to Celebrate di—vine *An-da-tes* Praise; To Celebrate, to Celebrate di—



Celebrate, to Celebrate di—vine *An-da-tes* Praise; To Celebrate, to Celebrate di—



—vine *An-da-tes* Praise; Sing, sing, sing, sing, sing, sing, sing, sing di—vine *An—*



—vine *An-da-tes* Praise; Sing, sing, sing, sing, sing, sing di—vine *An-da-tes*, di—



da-tes, di-vine, di-vine An-da-tes Praise ;
vine An-da-tes, di-vine An-da-tes Praise ;

sing, sing, sing ye Druids ; sing, sing, sing ye Druids ; sing, sing di-
sing, sing, sing ye Druids : sing, sing, sing ye Druids ; sing sing di-

vine- An-da-tes Praise ; di-
vine- An-da-tes Praise ;

vine An-da-tes, di-vine An-da-tes, di-vine An-da-tes Praise ;
di-vine An-da-tes, di-vine, di-vine An-da-tes Praise ;

Sing, Sing, Sing ye *Dru—ids*; Sing, Sing, Sing ye *Dru—ids*, Sing, Sing di—vine—

Sing, Sing, Sing ye *Dru—ids*; Sing, Sing, Sing ye *Dru—ids*, Sing, Sing di—vine—

— *An—da—tes* Praise.

— *An—da—tes* Praise.

A VERSE for Two Voices in the Yorkshire-Feast-Song.

Rigantium Honour'd with a Race di—vine,

Brigantium Honour'd with a

Brigantium Honour'd with a Race di—vine; gave Birth to the Vic—

Race di—vine, *Brigantium* Honour'd with a Race di—vine;

gave Birth to the Vic-to-

to the Vic-to-ri-ous Con-stantine: Whose Collony, whilst planted there,

fresh blooming Glo-ries, still, still re-

new'd the Year; whose Col-lo-ny, whose Col-lo-ny, whilst

plant-ed there, fresh Bloom-ing Glo-ries still re-new'd the Year.

fresh Bloom-ing Glo-ries still re-new'd the Year.

7 6 4 43

56 7

The musical score consists of three systems of staves. The first system has two staves with lyrics 'plant-ed there, fresh Bloom-ing Glo-'. The second system has two staves with lyrics 'ries still re-new'd the Year.' and a measure number '56 7'. The third system has two staves with lyrics 'ries still re-new'd the Year.' and measure numbers '7 6 4 43'. The music is in G major and 2/4 time.

A VERSE with Flutes in the Yorkshire Feast-Song.

FLUTES.

The musical score for the flute piece consists of four staves. The first two staves have a treble clef and a key signature of one flat (B-flat). The third and fourth staves have a bass clef and a key signature of one flat. The music is in 2/4 time and features a variety of notes, rests, and accidentals.



He Bashful *Thames* for Beauty so renown'd, in hast ran

by her pu—ny Town; and poor, and poor *Augusta* was a sham'd to own. The

Bashful *Thames*, for Beauty so renown'd, in hast ran by her pu—ny Town; and

poor, and poor *Augusta* was a sham'd to own; *Au-gu-sta* then did droo—

—ping lye, did drooping, drooping, droop—ing lye; tho'

now she rears her Tow'ring Front so high; tho' now she rears her Tow'ring Front so high, her

Tow'ring Front so high; *Augusta*

then did droop- ing lye, did drooping, drooping, drooping lye; tho'

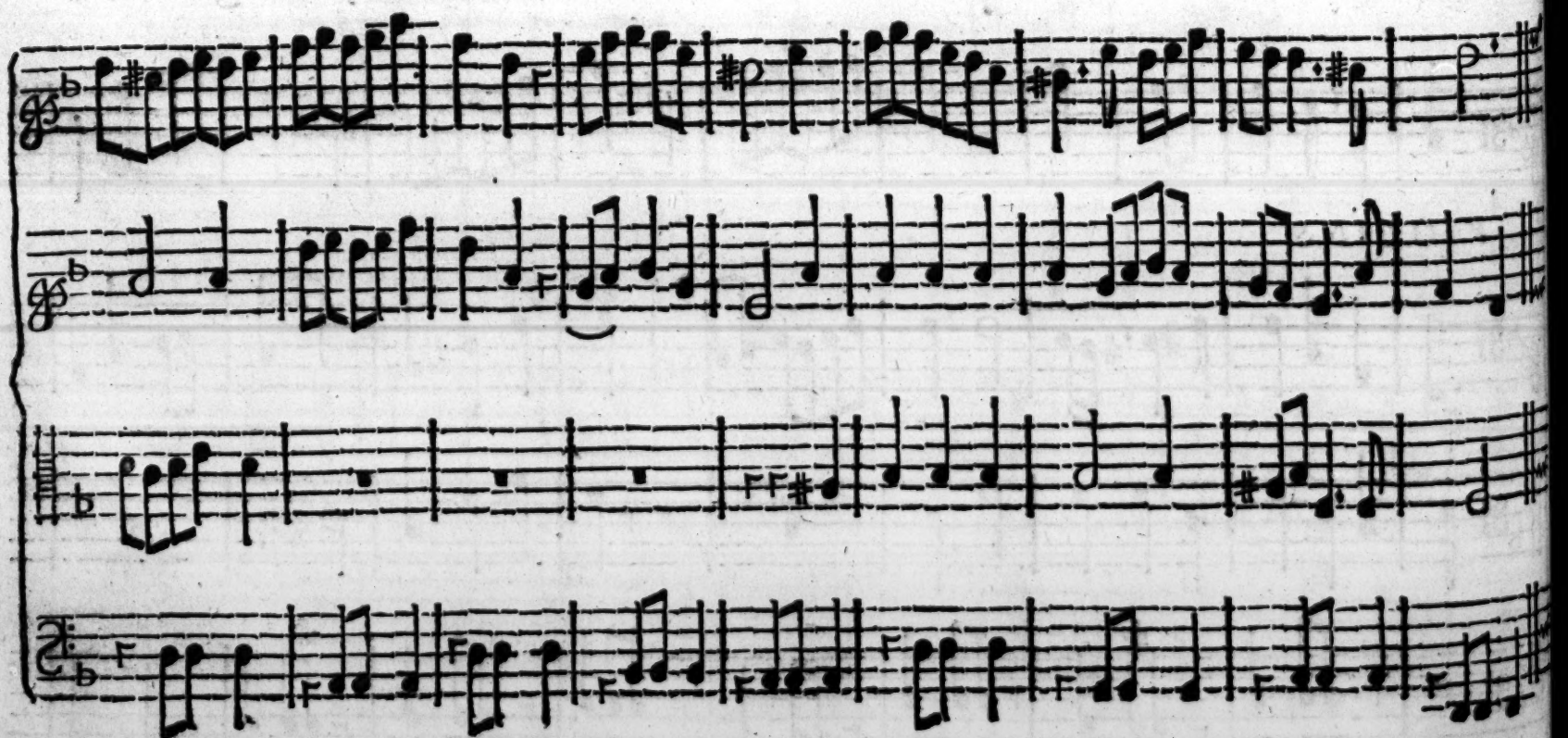
now she rears her Tow'ring Front so high; tho' now she rears her Tow'ring Front so high, her

Tow' — — — — — -ring Front so high, her Tow'—

— — — — — ring Front so high.

A VERSE with Violins in the Yorkshire Feast-Song.

VIOLINS.



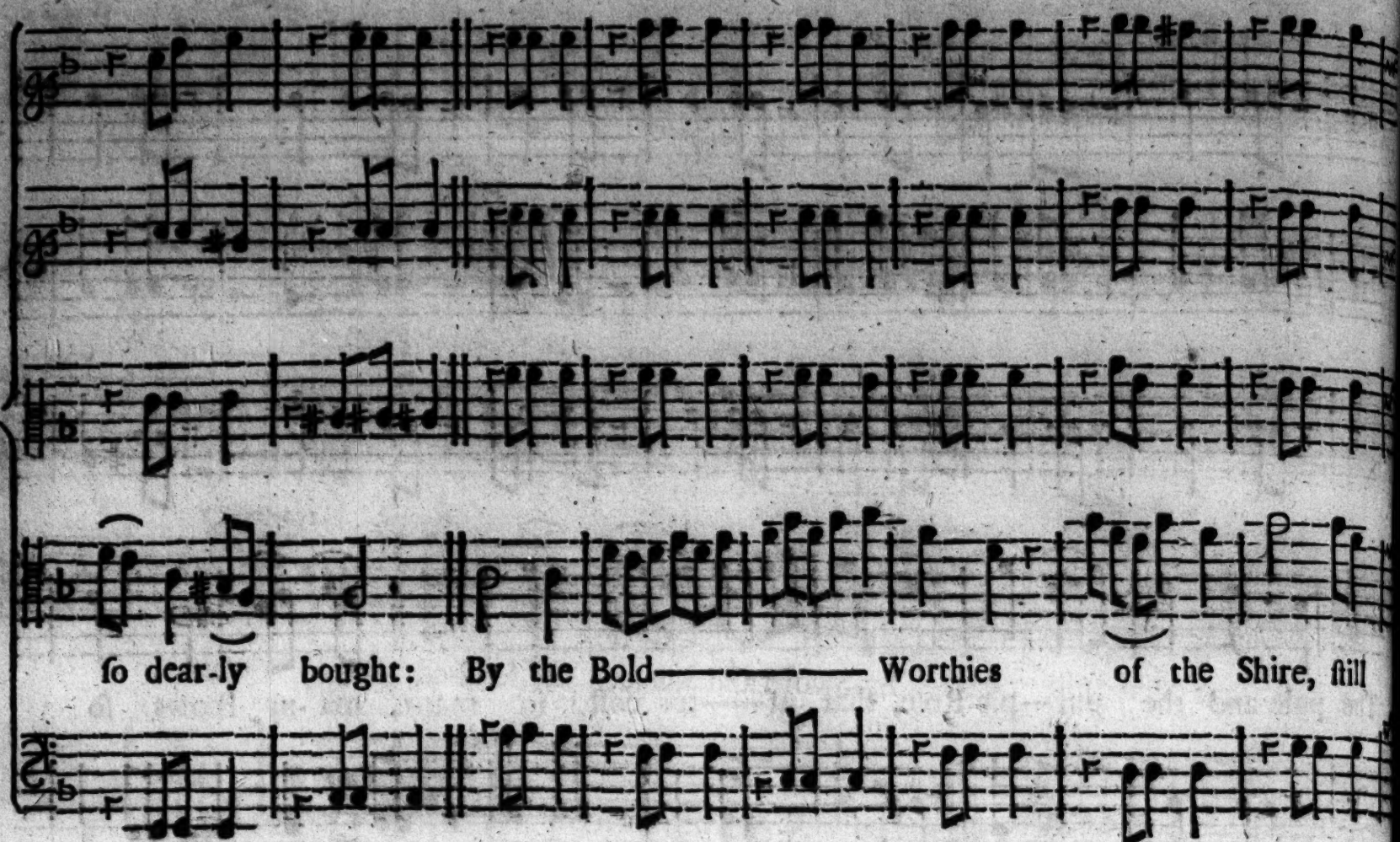


The pale and the pur—ple Rose, that af—ter cost so many, ma—ny Blows, so

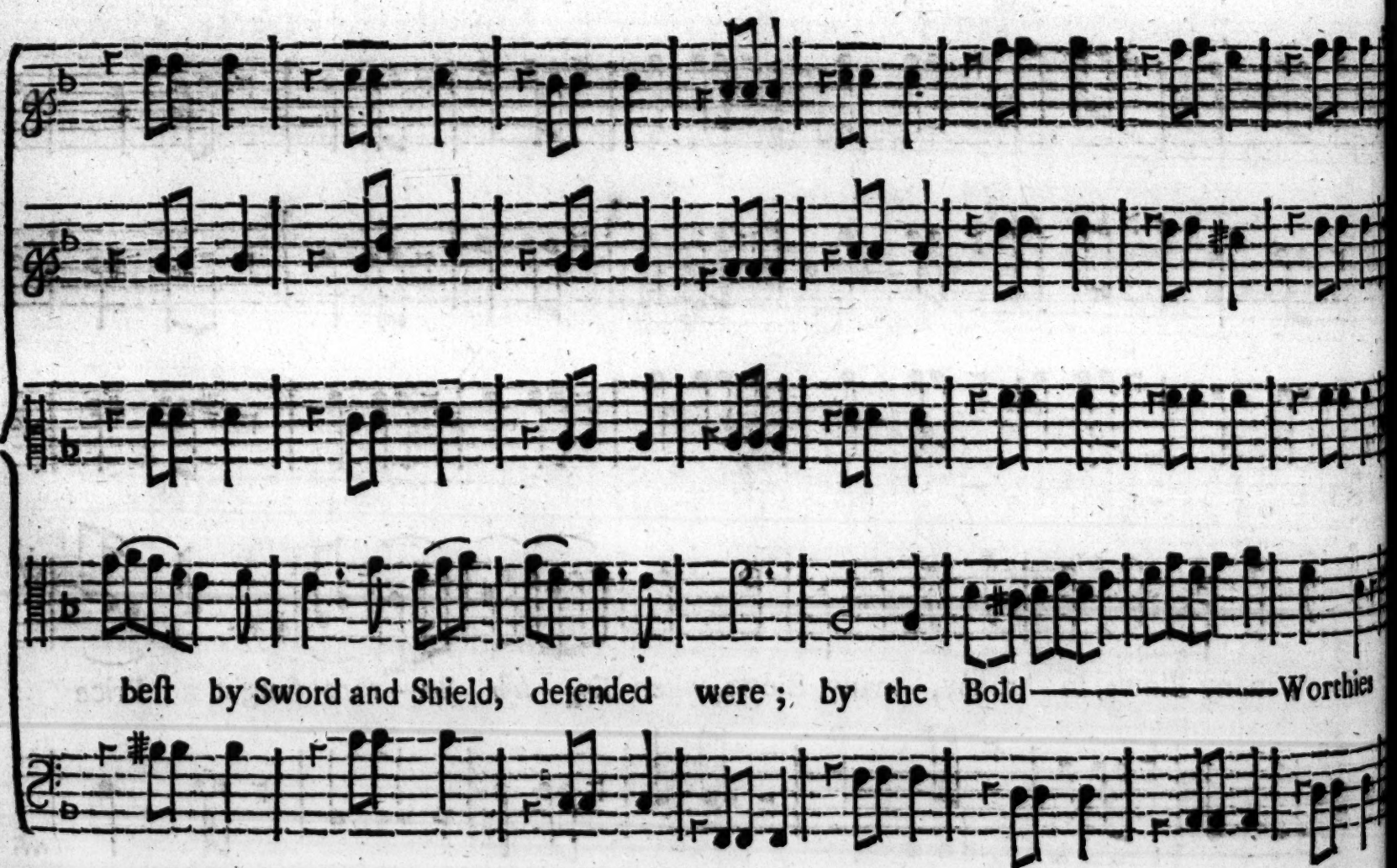


many, many Blows, so many, many Blows, when Eng—lish Ba—rons fought a Price





so dear-ly bought: By the Bold ——— Worthies of the Shire, still



best by Sword and Shield, defended were; by the Bold ——— Worthies

of that Shire, still best by Sword and Shield, de-fend-ed were, were.

of that Shire, still best by Sword and Shield, de-fend-ed were, were.

A VERSE with Violins in the Yorkshire-Feast-Song.

S O when the glit'ring Queen of Nighr, with black E-clipse is shadow'd, is

shadow'd ore, ore. The Globe that Swell — — — s with Sullen

Pride, her Daz- - - - ling Beams to hide ; does but a

little, a little, a little, a little time a-bide, and then each Ray, and then each Ray is

43 7 65 7 6#6 6 4 #

Bright- - - -er, is Bright- - - -er than be-fore, fore.

6 #3 6 #6 1 2

A single SONG.



Hen my *Ac-me-lia* Smile.s she wounds me with a

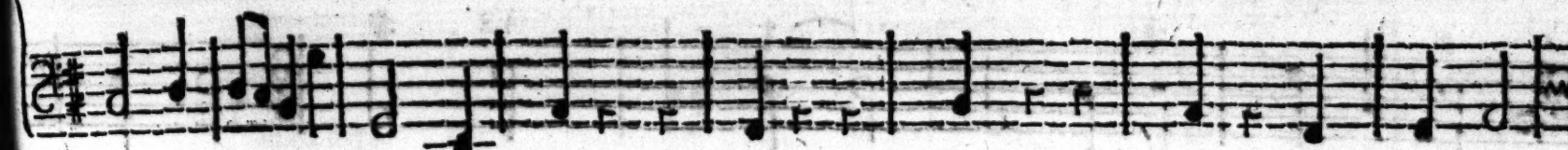


smooth Shaft that I embrace; when she speaks, when she speaks, yet more con-

7 6



—founds me, her Words does fli-de with such a



Grace: From that soft Voice what can defend me? Such live-ly



Sence does from it flow, all others Wit does now of-fend me; since by kind,



since by kind Whif-pers hers I know.



A SONG for Two Voices.



Hen love-ly *Phil-lis* thou art kind, nought but Raptures fill my Mind; 'tis



Hen love-ly *Phillis* thou art kind, nought but Raptures fill my Mind; 'tis



then I think thee so Divine, 't'excell the migh-ty Pow'r of Wine: But when thou in-



then I think thee so Divine, 't'excell the mighty Pow'r of Wine: But



sult'st, but when thou in-sult'st, and lau-ghs at my Pain, I wash thee a



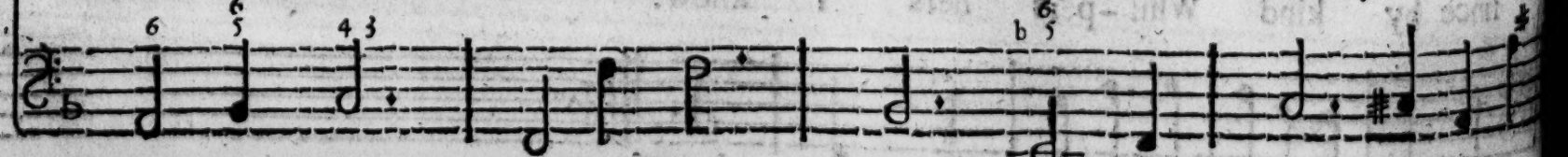
when thou insult'st, and lau-ghs at my Pain, I wash thee a



way with sparkling Champaign; so bravely contemn both the Boy and his Mother, and drive out one



way with sparkling Champaign; so bravely contemn both the Boy and his Mother,



God, and drive out one God by the Pow'r, by the Pow'r of another.

drive out one God, and drive out, and drive out. one God by the Pow'r of another.

II.

When Pity in thy Looks I see;
 I frailly quit my Friends for thee;
 Perswasive Love so charms me then,
 My Freedom I'd not wish again.
 But when thou art cruel, and heeds not my Care;
 Streight with a Bumper I banish Despair;
 So bravely contemn both the Boy and his Mother;
 And drive out one God by the Pow'r of another.

A S O N G with Hautboys, on St. Cecilia's day 1692.

Hautboys.

Ond'rous,

wond'rous, wond'rous, Ma-chine;

G B

Wond'rous, wond'rous, wond'rous, wond'rous Ma-

—chine, to thee, the warb— — — — — ling

Lute, tho' us'd to Conquest must be forc'd, must be forc'd, must be forc'd to

yeild ; must be forc'd, must be forc'd, must be forc'd to yeild, must be forc'd, must be forc'd to

yeild, must be forc'd, must be forc'd, must be forc'd to yeild:

With thee una—ble, with thee un-a—ble, with the un—a

ble to di--spute;

Tho' us'd to Con-quest, tho' us'd to

Conquest, is with thee un-a-ble to dis-pute.

Wond'rous, wand'rous, wand'rous, wond'rous Ma—

—chine, to thee, the warb— — — — —ling

Lute, tho' us'd to Conquest must be forc'd, must be forc'd, must be forc'd to

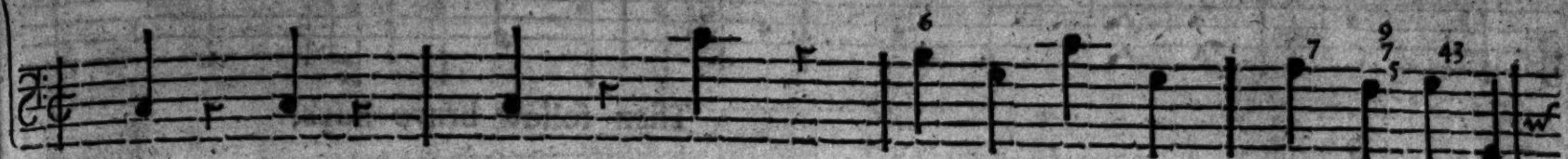
yeild ; must be forc'd, must be forc'd, must be forc'd to yeild, must be forc'd, must be forc'd to

yeild, must be forc'd, must be forc'd must be forc'd to yeild.

yeild, must be forc'd, must be forc'd must be forc'd to yeild.

A SONG in Donquixote, Sung by Mr. Freeman and Mrs. Cibber.

Trumpet.

Enius of *England* from thy pleasant Bow'r of Bliss a—

—ri— — — — — se, and sprea— — — — — d thy fa—cred



Wings;

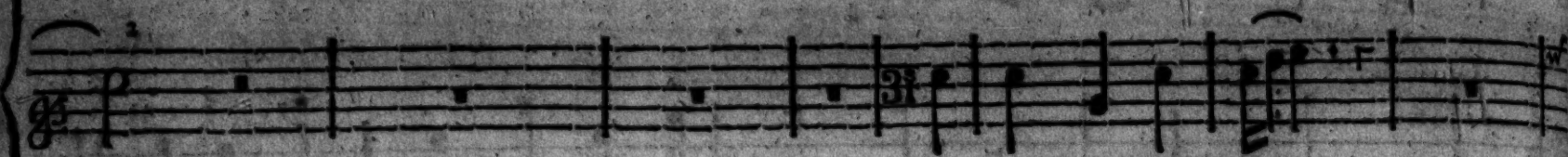
Guard, guard from Foes the *British* State, thou on whose

smile does wait, th'—uncertain hap—py Fate, of Monarchies and Kings!

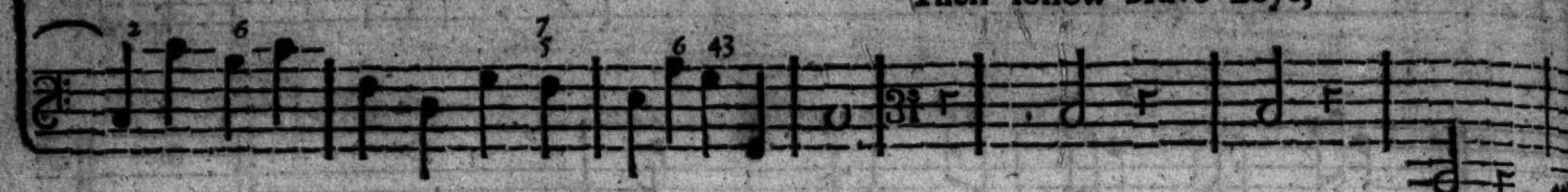




Mrs. Cibber.

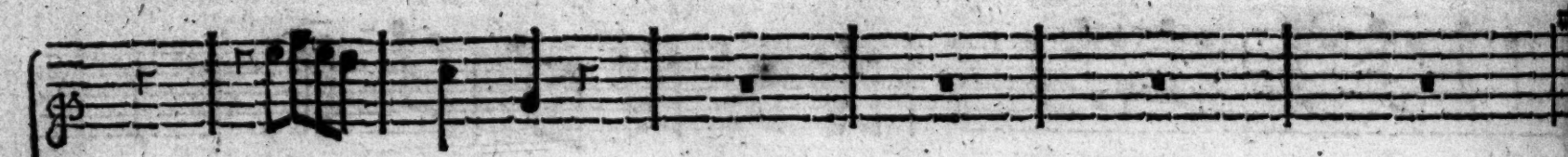


Then follow brave Boys,

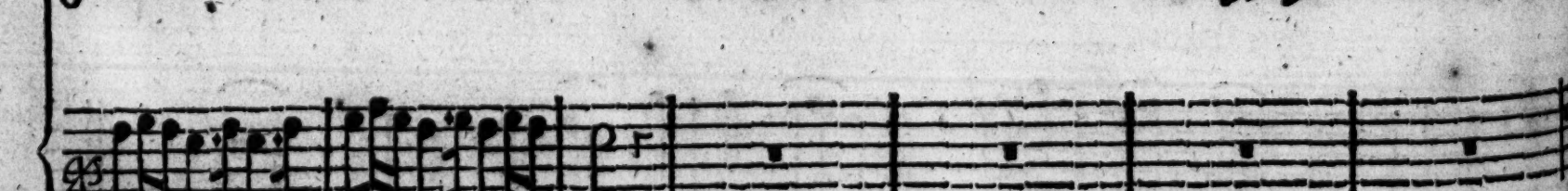


then follow brave Boys to the Wars,

follow, follow, follow, follow,



follow, follow, follow, follow, follow brave Boys to the War - - - - -



follow, follow, follow brave Boys to the War- - - - -

-s' the Lawrel you know's the prize, the Lawrel you

know's the prize: Who brings home the noblest, the no- - - - - blest,

the no- - - - - blest Scars, looks fine- - - - -

est in Ce-lis, Eyes; then sha

ke off the slothful Ease,

let Glory, let Glory, let Glo-ry in-spi-re your Hearts;

Re-member a Soldier in War and in

Peace, remember a Soldier in War, in War and in Peace, is the

no-blest of all other

Arts: Re-member, a Soldier in

War and in Peace, re-member a Soldier in War, in War and in Peace, is the

no-blest of all other Arts.

A single SONG in Edipus.

USICK, Mu-sick for a

while, shall all your Cares beguile; shall all, all, all, shall all, all, all, shall all, your Cares beguile;

wond—'ring, wond—'ring how your Pains were eas'd, eas'd, eas'd, and dis-

—daining to be pleas'd, till A—lec—to free the Dead, till A—lec—to free the Dead, from

their E—ter—nal, E—ter—nal Band ;

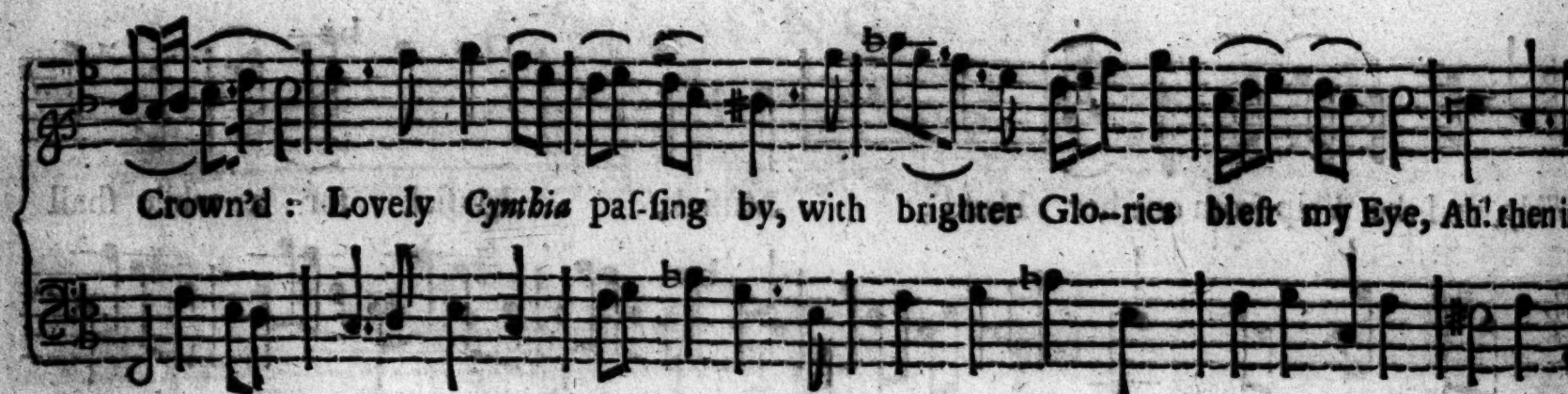
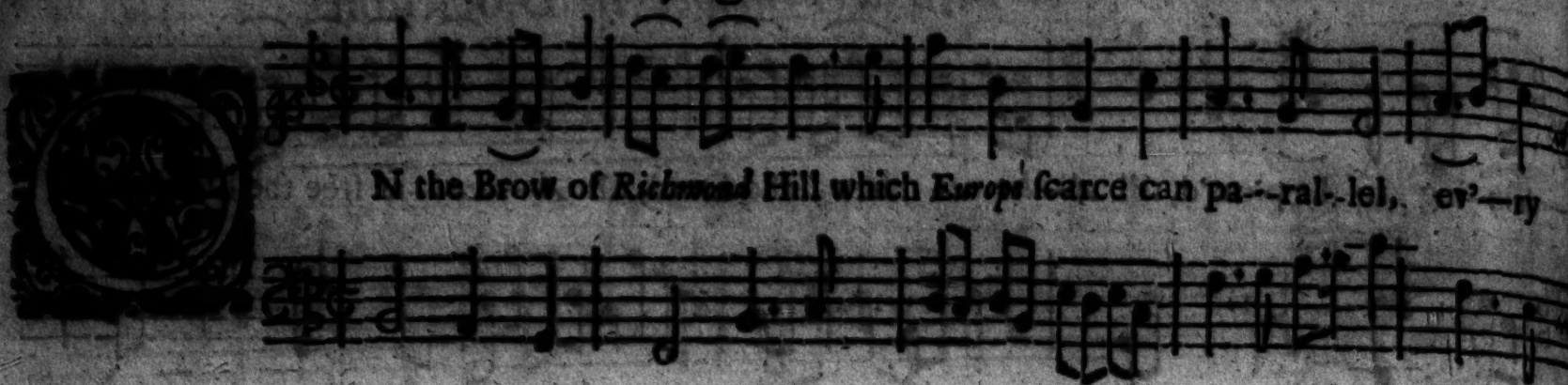
till the Snakes drop, drop, drop, drop, drop, drop, drop, drop from her Head ; and the

Whip, and the Whip from out her Hand ; Musick, Musick for a while shall

all your cares beguile ; shall all, all, all, all, all, all, all, shall all your cares be—

—guile ; all, all, all, all, all, all, all, all, shall all, your cares be—guile.

A single SONG.



A SONG with a Trumpet in Dioclesion.

Sound, sound, sound, and thy Brazen Trumpet sound: Stand, stand in the Centre, stand in the Centre of the U-ni-verse; and call, and call the listening



World a—round; while we in-joy—



—full Notes re—herse, in Art-full Numbers, in Artfull



Numbers and well cho—sen Verse; Great Di-oclesian's, Gre—



—at Di—cle—sian's Glory,



Great Dioclesian's, Gre- - - - - at Di-o-cle-sian's Glory,

Gre- - - - - at Di-o-cle-sian's Glory.

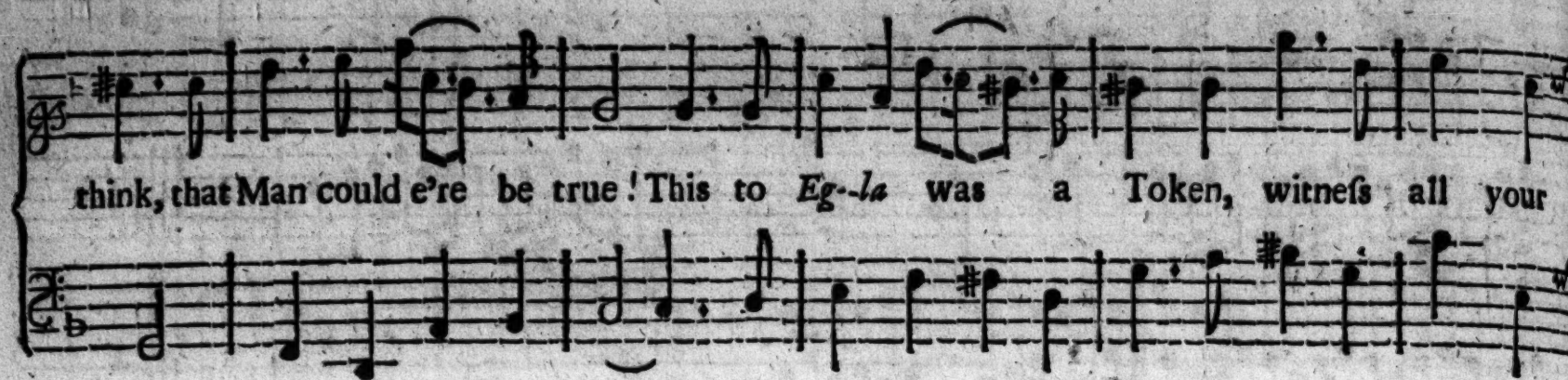
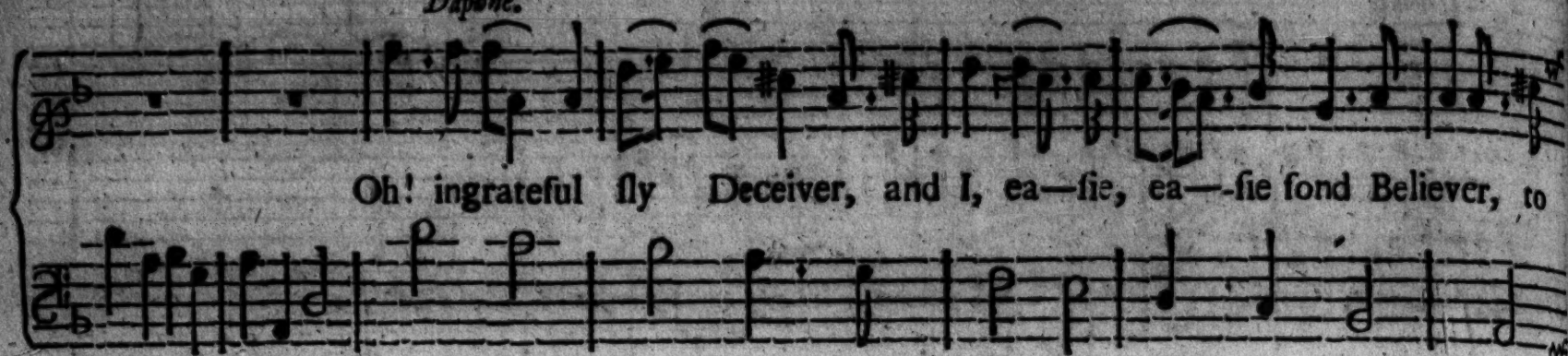
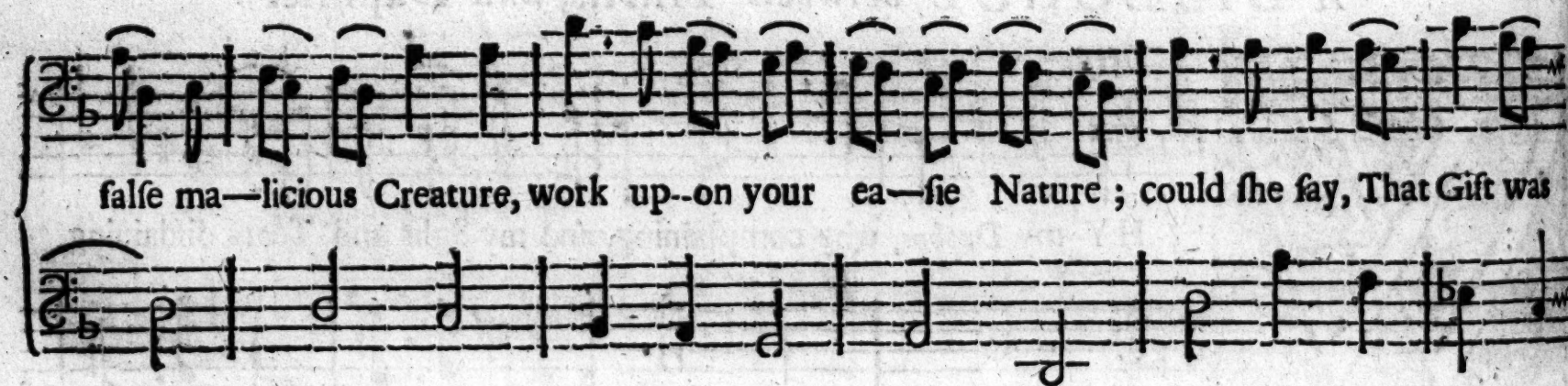
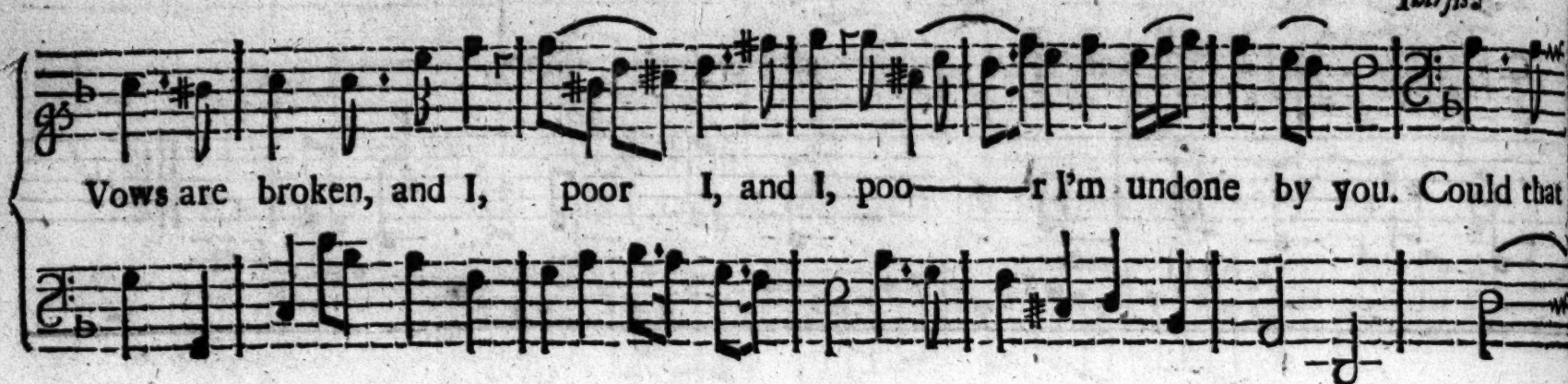
A DIALOGUE *between* Thirsis, and Daphne.


Thirsis.

HY my Daphne, why complaining, and my Sghs and Tears disdaining,

since not many hours are past; when with hands lift up to Heav'n, then our plighted Faith was giv'n

vowing they shou'd ever last, shou'd ever e-ver, e-ver last, shou'd ever, e-ver, e-ver last.

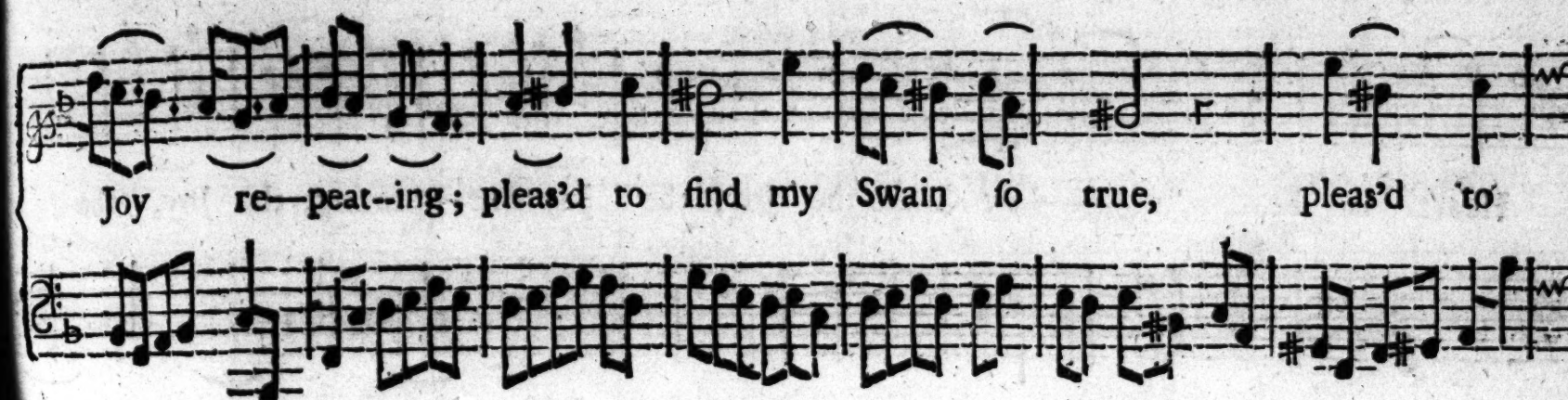
Daphne.*Thirsis.*

Dapme.

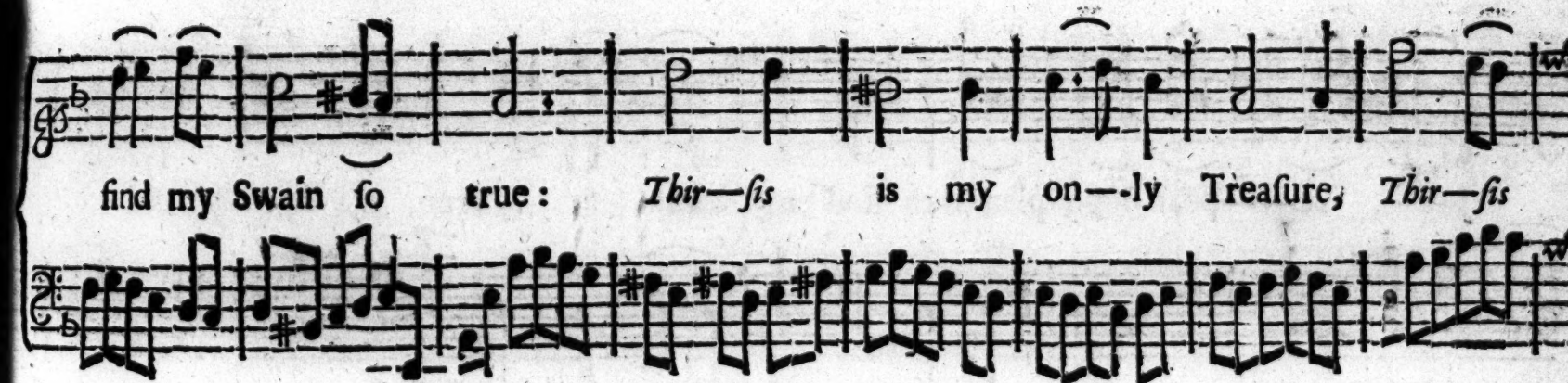
Oh! how quick my Heart is beat—ing! Oh! how quick, how quick, my

*Soft.*

Heart is beat—ing, ev'-ry Pulse the Joy re--peating, the Joy re--peating, the



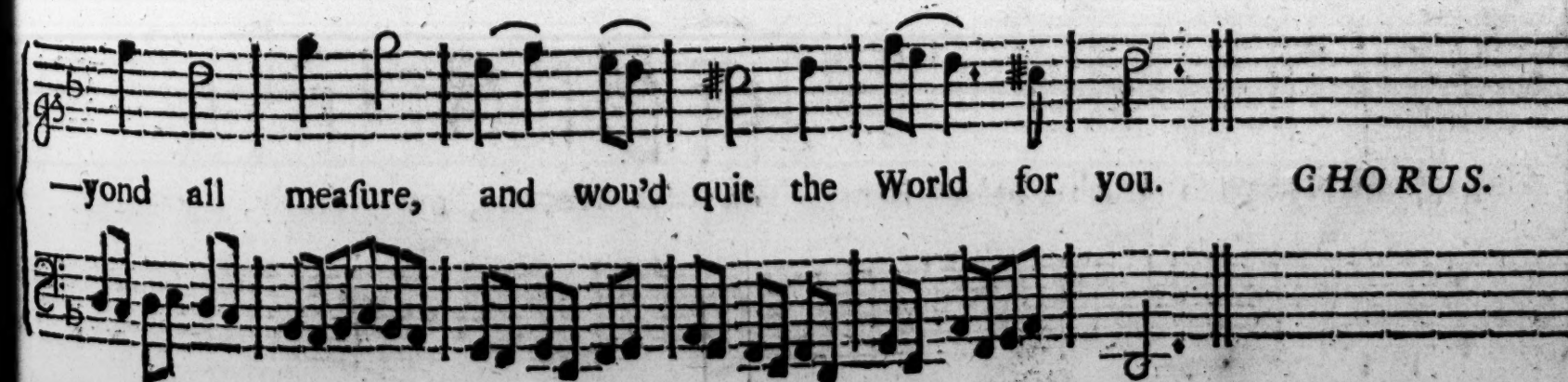
Joy re--peat--ing; pleas'd to find my Swain so true, pleas'd to



find my Swain so true: *Thir-fis* is my on—ly Treasure, *Thir-fis*



is my on—ly Treasure, Oh! I Love, Oh! I Love be—



—yond all measure, and wou'd quit the World for you.

CHORUS.



CHORUS.



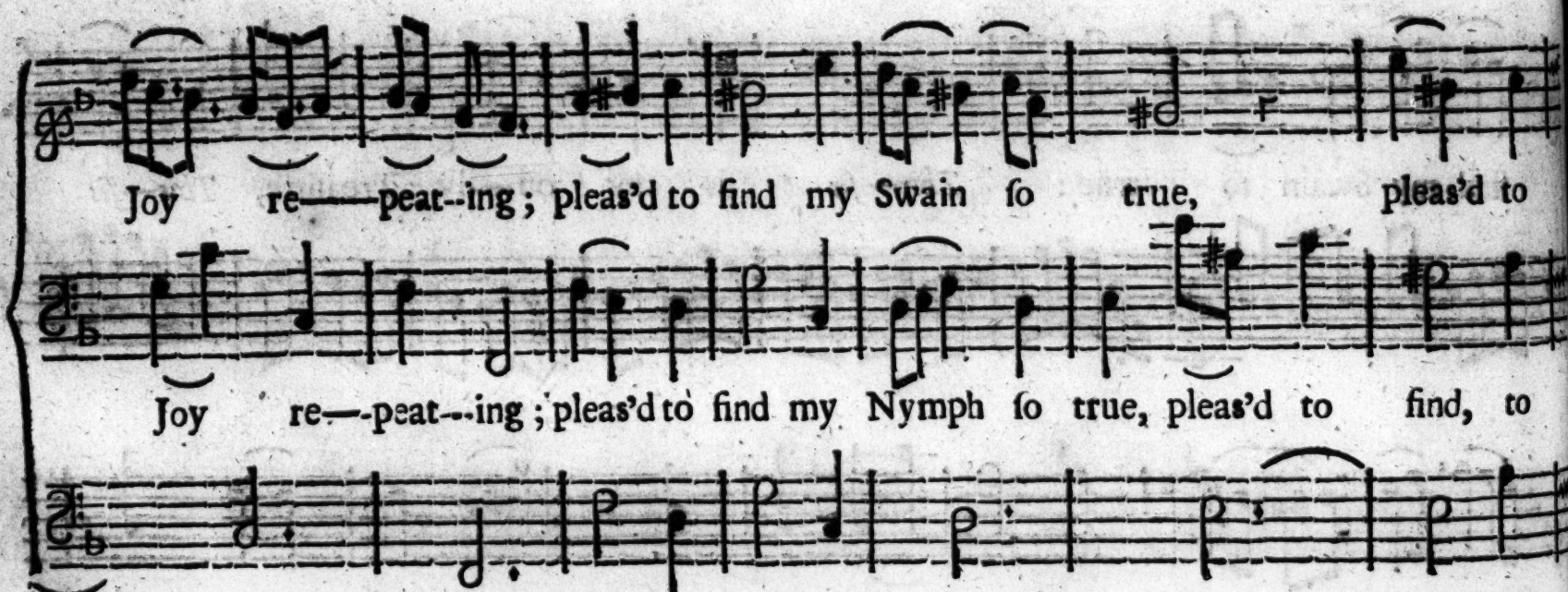
Oh! how quick my Heart is beat—ing! Oh! how quick, how quick, my

Oh! how quick my Heart is beat—ing! Oh! how quick my



Heart is beat—ing, ev'-ry Pulse the Joy re--peating, the Joy re--peating, the

Heart is beating, ev'—ry Pulse the Joy, the Joy re—peating, the Joy, the



Joy re—peat—ing; pleas'd to find my Swain so true, pleas'd to

Joy re—peat—ing; pleas'd to find my Nymph so true, pleas'd to find, to

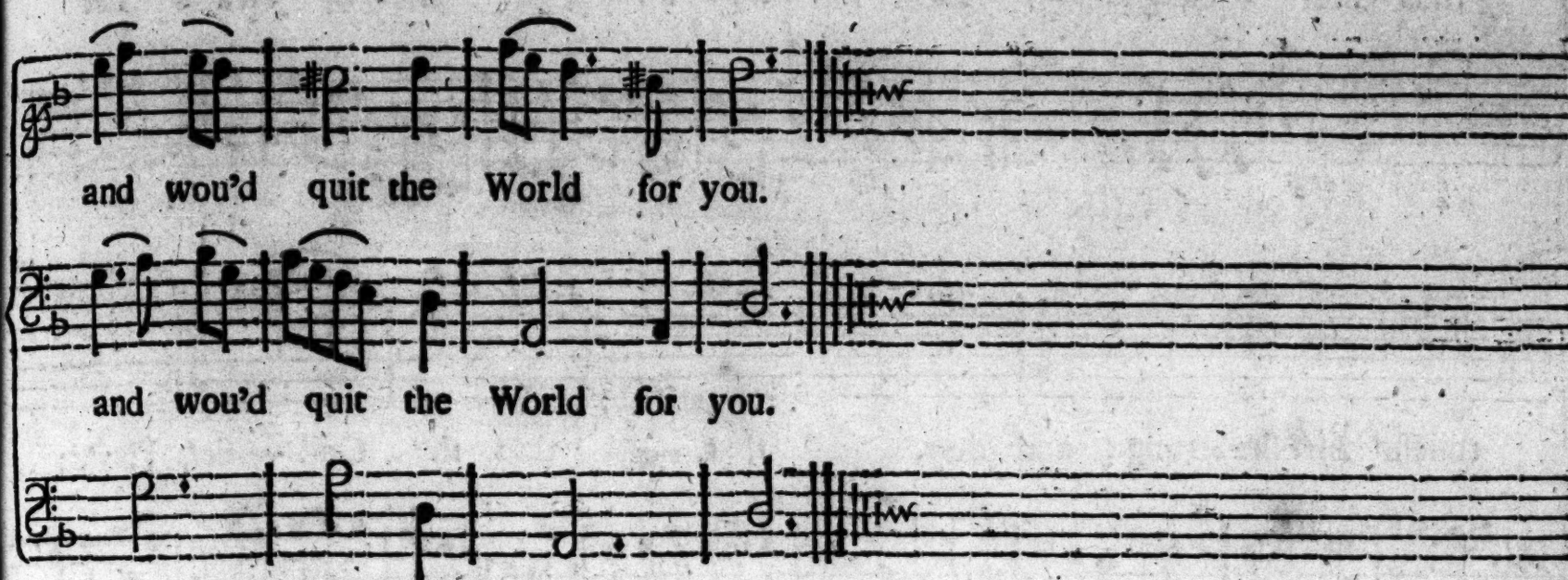


find my Swain so true: *Thirfis* is my on—ly Treasure, *Thirfis* is my

find, my Nymph so true: *Daphne* is my on—ly Treasure, my on—ly, on—ly



on—ly Treasure, Oh! I love, Oh! I love, beyond all measure,
Treasure, Oh! I love, Oh! I love, I love, beyond all measure,



and wou'd quit the World for you.
and wou'd quit the World for you.

A V E R S E out of the late Queen's Birthday-S O N G.



Nd to a sacred Fu—ry sweet'd — — — — — her



breast, and the whole God her lab'—ring Soul pos—selt; to



lof—ty Strains, to lof—ty Strains, her tune—ful Lyre the

Strung, thus, thus, thus, thus, thus the Goddes Play'd, and

thus she Sung: To lof-ty Strains, to lof-ty Strains her

tuneful Lyre she Strung; and thus, thus, thus the God-des Play'd;

and thus she Sung; to lof-ty Strains her tuneful Lyre she

Strung; and thus, thus, thus, the God-des Play'd, and

thus, she Sung.

A VERSE out of the late Queen's Birthday-SONG.



A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes several eighth and sixteenth notes, some beamed together. A measure contains a half note with a fermata above it. The key signature changes to one sharp (F-sharp) in the final measure, which contains a half note. The handwriting is in dark ink on aged, slightly textured paper.

A single line of handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, written in dark ink. It appears to be a fragment of a larger piece of music.

Many, many, many such Days may she be—hold;

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and accidentals. A double bar line is present in the middle of the staff. The handwriting is in dark ink on aged, slightly yellowed paper.

many such Days may she behold ; many, many, many, many, many, many, many such

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a quarter rest, followed by a series of eighth and sixteenth notes, some with accidentals (sharps and naturals). There are also some unusual markings, such as a '1' above a note and a '4' below a note, which might indicate fingerings or specific performance instructions. The handwriting is somewhat stylized and appears to be from a personal manuscript.

many, many, many such Days may she behold; many, many, many, many, many, many

A single staff of handwritten musical notation. The key signature has one sharp (F#). The notation includes several measures with notes, rests, and a final measure with a double bar line. The handwriting is in ink on aged paper.

Days may she be--hold; like the gla- - - - -d

Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various note values, rests, and a final double bar line.

such may she behold ; like the gla- - - - - d Sun without de- cay ;

Sun without de-cay; without, with-out de-cay. Many, many,
like the gla- - - - -d Sun without de-cay.

many such Days may she be——hold; many, many,
Many, many, many such Days may she be——hold;

many such Days may she behold; many, many, many, many, many, many, many such
many, many, many such Days may she behold; many, many, many, many, many, many

Days may she be--hold; like the gla- - - - -d
such may she behold; like the gla- - - - -d Sun without de-cay;

Sun with-out de-cay; with-our, with-out de-cay:

Like the gla- - - - d Sun with-out de-cay;

May Time that tear- - - -s, may Time that tear- - - -s,

May Time that tear- - - -s, may Time that tear- - - -s,

—s, where he lay's hold; On-ly Sa-lute her, on-ly Sa-lute her,

—s, where he lay's hold; On-ly Sa-lute her, on-ly fa-lute her, on-ly Sa-

on-ly Sa-lute her in his way; May Time that tear- - - -s,

—lute her, Sa--lute her in his way; May Time that

may Time that tear—s, where he lay's hold;
tear. . . .s, may Time that tear. . . .s, where he lay's hold; On—ly Sa—

On—ly Sa—lute her, on—ly Sa—lute her, on—ly Sa—lute her in his way; Sa—
lute her, on—ly Sa—lute her, only Sa—lute her, Sa—lute her in his way; Sa—

lute her in his way.
lute her in his way.

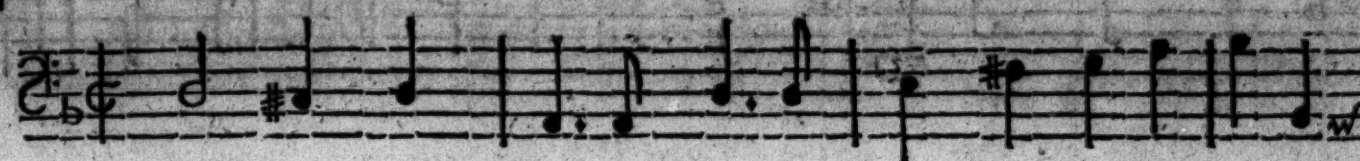
The EPICURE.



N—der--neath this Myrtle Shade, on Flow'—ry Beds Su--pine-ly



N—der—neath this Myrtle Shade, on Flow'—ry Beds Su--pine-ly



laid ; with Od'rous Oyls my Head o'erflowing, and a--rou—nd it Roses



laid ; with Od'rous Oyls my Head o'erflow--ing, and a—rou—nd it Roses



growing : What should I do but drink a--way, what should I do but drink a--



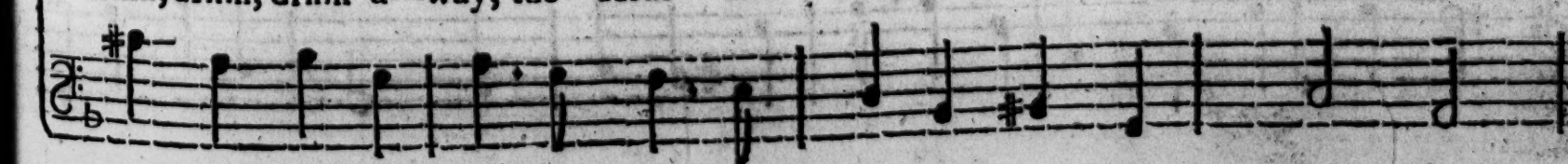
growing : What should I do but drink, drink what should I do but




way, drink, drink a---way, the Heat and Trou—bles of the day, the Heat and

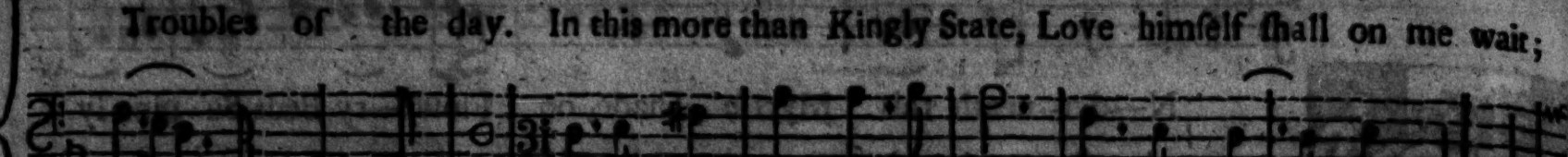


drink, drink, drink a---way, the Heat and Trou—bles of the day, the Heat and

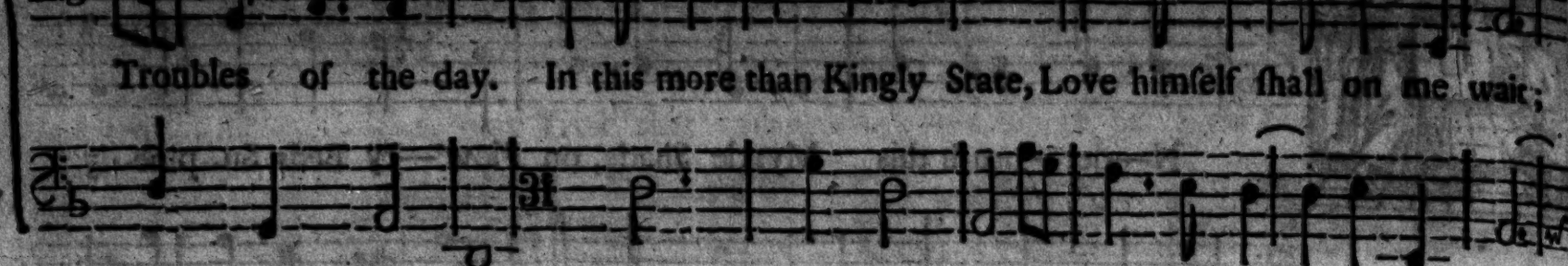




Troubles of the day. In this more than Kingly State, Love himself shall on me wait;




Troubles of the day. In this more than Kingly State, Love himself shall on me wait;




Fill to me, Love, nay fill it up, and mingled, ca—st, cast in—to the



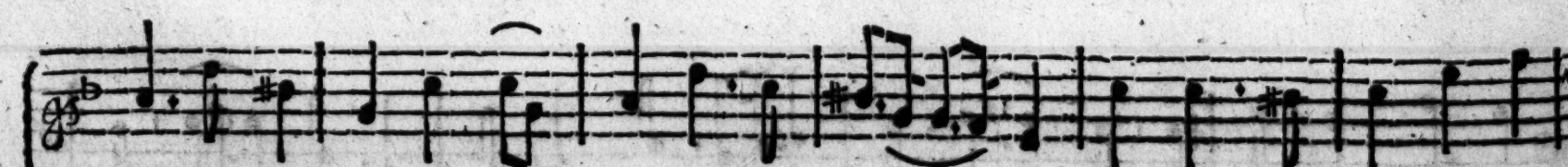
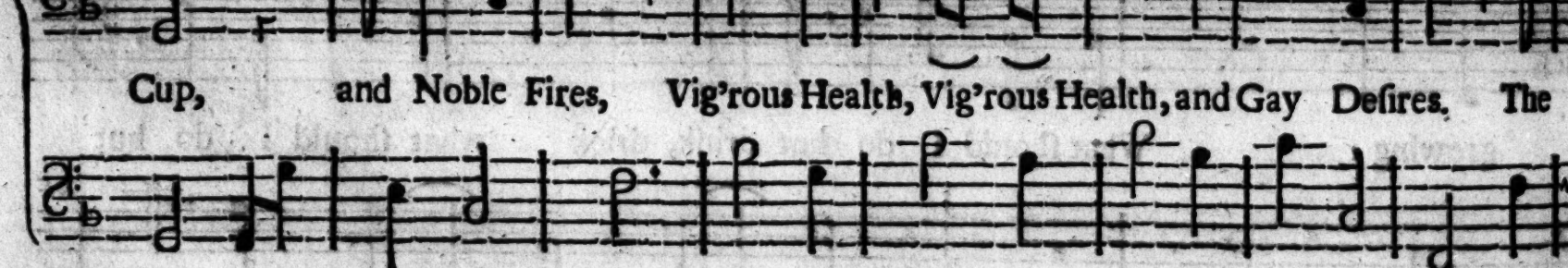
Fill to me, Love, nay fill it up, and mingled ca—st in—to the



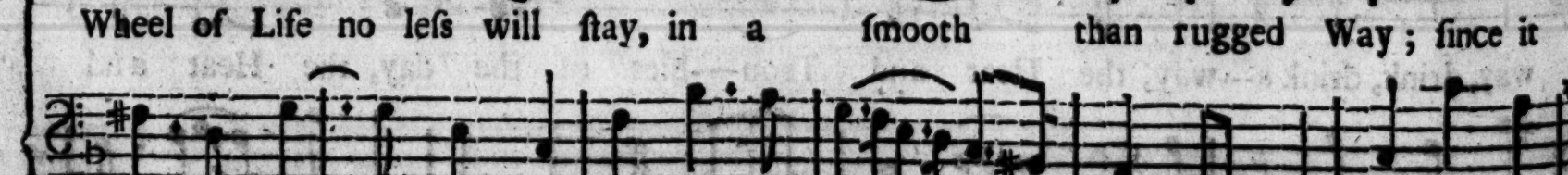
Cup, Wit and Mirth Vig'rous Health, Vig'rous Health, and Gay Desires. The



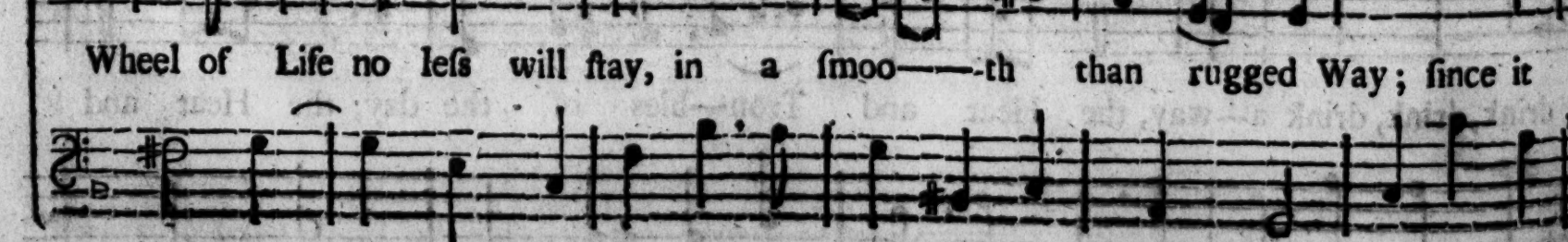
Cup, and Noble Fires, Vig'rous Health, Vig'rous Health, and Gay Desires. The



Wheel of Life no less will stay, in a smooth than rugged Way; since it



Wheel of Life no less will stay, in a smoo—th than rugged Way; since it



e-qual-ly doth flee, let the Mo—tion pleasant be, let the Mo—tion
e-qual-ly doth flee, let the Mo—tion pleasant be, let the

pleasant be, let the Mo—tion plea—sant be.
Mo—tion plea—sant be, let it plea—sant be.

Solo.

Why do we precious Ointments show'r? Nobler Wines why do we pour?

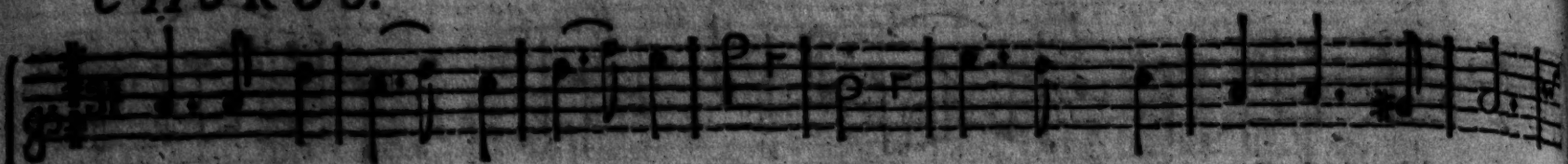
Beauteous Flow'rs why do we spread, up-on the Mo—nu—ments of the Dead?

Nothing they but Dust can show, or Bones that ha—sten to be so.

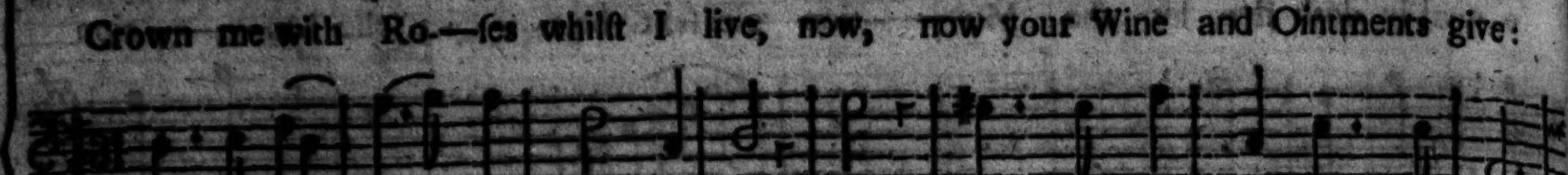
CHORUS.

CHORUS.


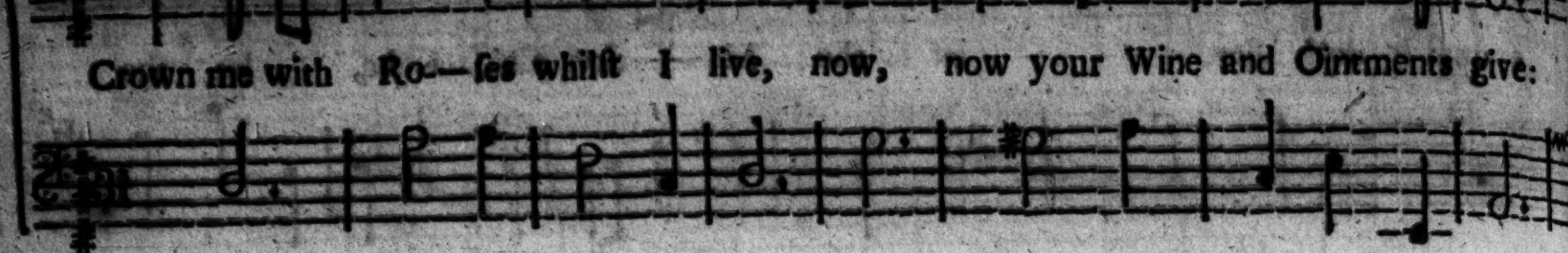
CHORUS.




Crown me with Ro—ses whilst I live, now, now your Wine and Ointments give:




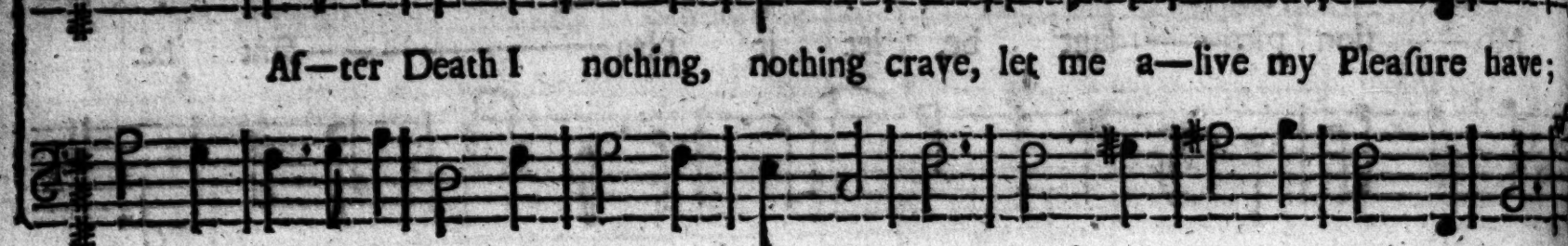
Crown me with Ro—ses whilst I live, now, now your Wine and Ointments give:




Af—ter Death I nothing crave, I nothing crave, let me a—live my Pleasure have;



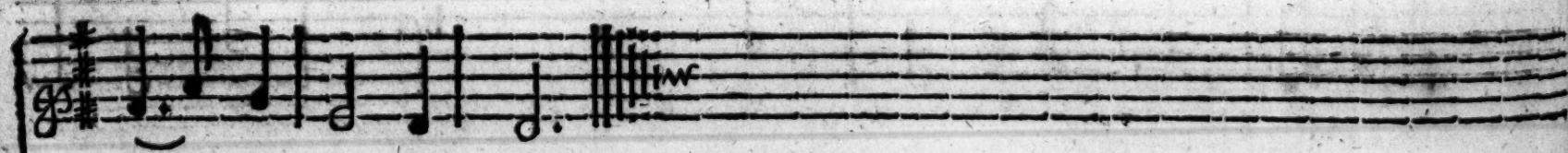
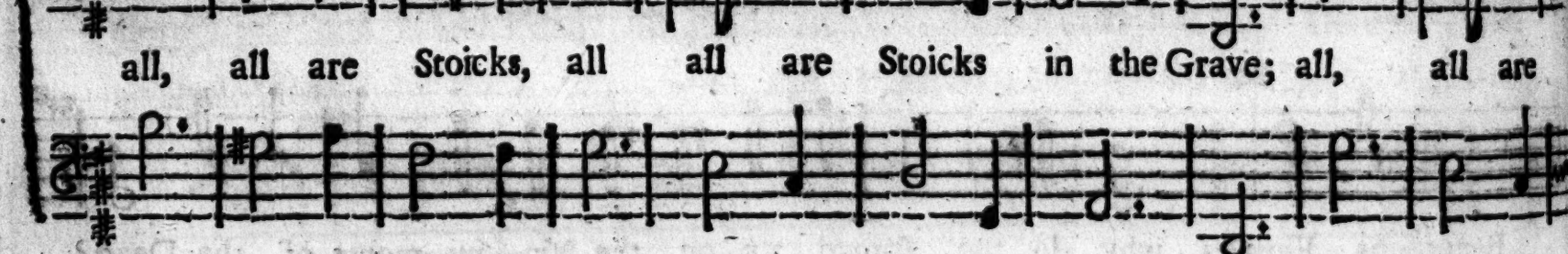
Af—ter Death I nothing, nothing crave, let me a—live my Pleasure have;




all, all are Sto—icks, all, all are Sto—icks in the Grave; all, all are



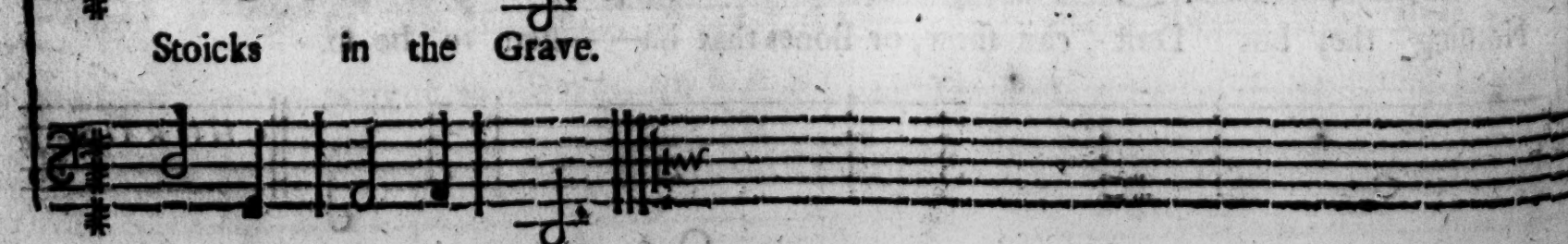
all, all are Stoicks, all all are Stoicks in the Grave; all, all are



Sto—icks in the Grave.



Stoicks in the Grave.



A SONG for Two Voices.



Ulia, Julia your un-just dis-dain, moves, mo—ves me, to com—



Julia, Julia, your unjust disdain, moves, mo—ves me to com—



plain; you, you, you that Vow'd to be so true; a—las, a—las, a—las, a—las, a—



plain; you, you, you that Vow'd to be so true; a—las, a—las, a—las, a—



—las is false and Mar-ri'd too; cou'd I dri—ve those thoughts a—



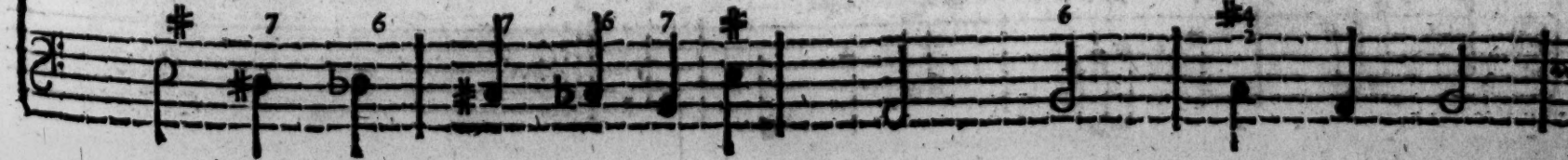
—las, is false and Marri'd too; cou'd I dri—ve those thoughts a—



—way; that rack me, rack me ev'-ry day, by your, by your un-just In—



—way; that rack me, rack me ev'-ry day, by your, by your un-just In—



—con-stant-cy; Oh! oh! how happy, oh! oh! how happy, how
—con-stant-cy; Oh! oh! oh! how happy, how happy, oh!

happy, oh! oh! how happy, how happy, shou'd I be; oh! oh!
oh! how happy, how happy, how hap-py shou'd I be; oh! oh!

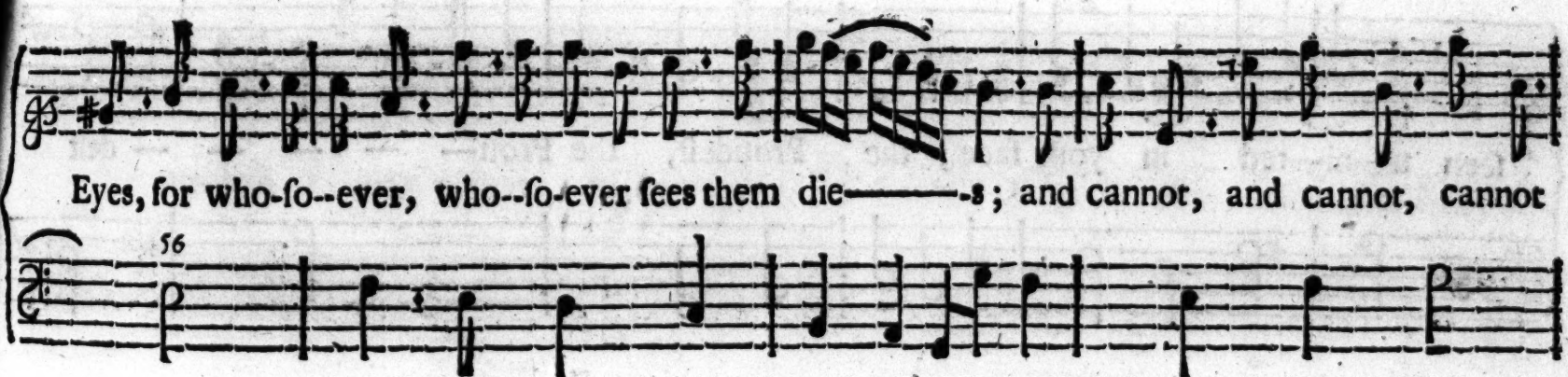
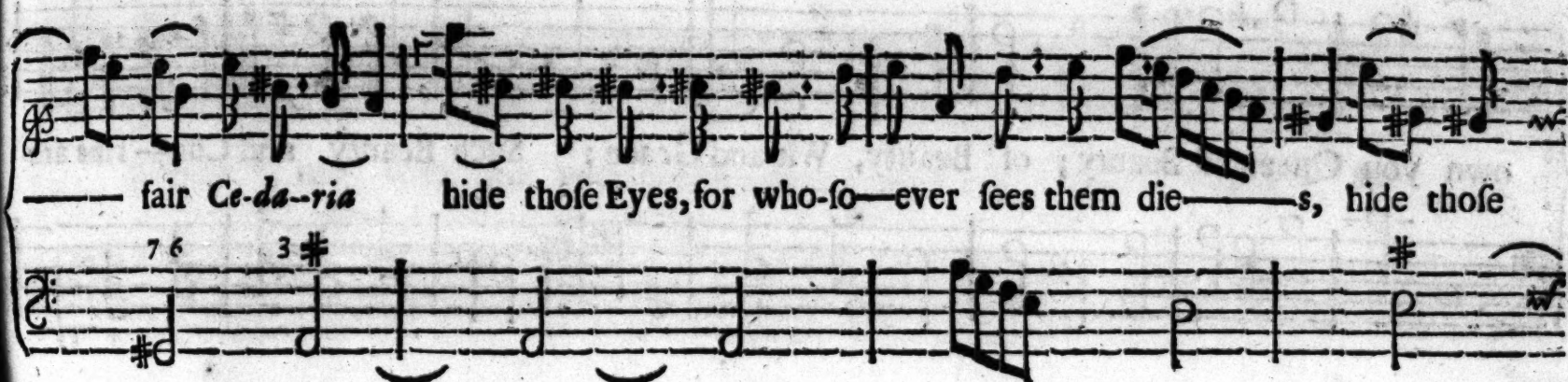
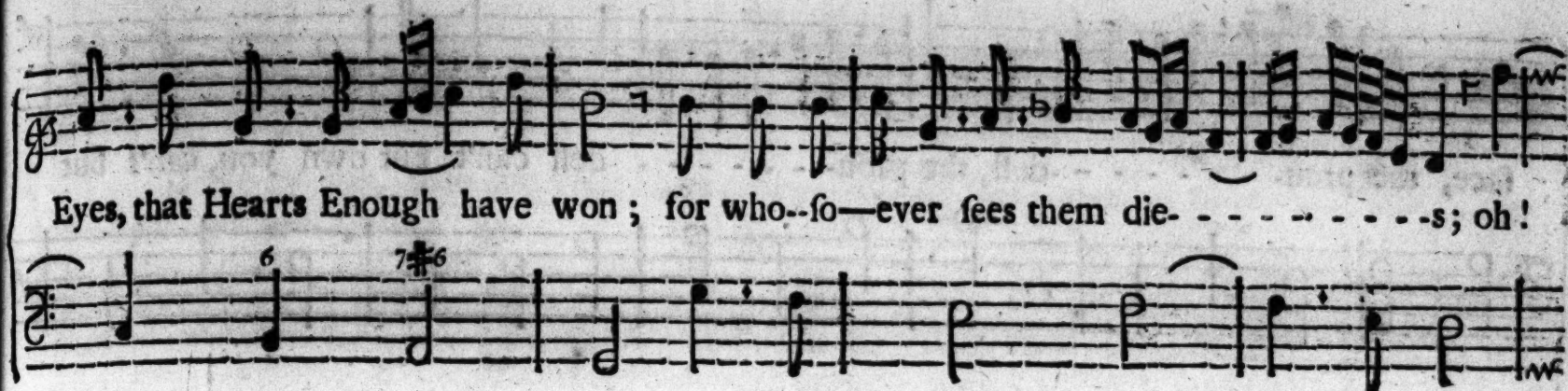
oh! how happy, happy, happy, happy, happy, shou'd I be; Oh! oh! oh! how
oh! how happy, happy, happy, happy, happy, shou'd I be; Oh! oh! oh! how

happy, happy, happy, happy, happy shou'd I be.
happy, happy, happy, happy, happy shou'd I be.

A single SONG.




H! fair Cedaria, Oh! fair Cedaria hide those






Such Beauty and Cha- - - - - rms are seen u-ni-ted in your



face, the prou- - - - - -dest, the prou- - - - - -dest can't but own you, can't but




own you Queen of Beauty; of Beauty, Wit and Grace; Such Beauty and Cha- rms are



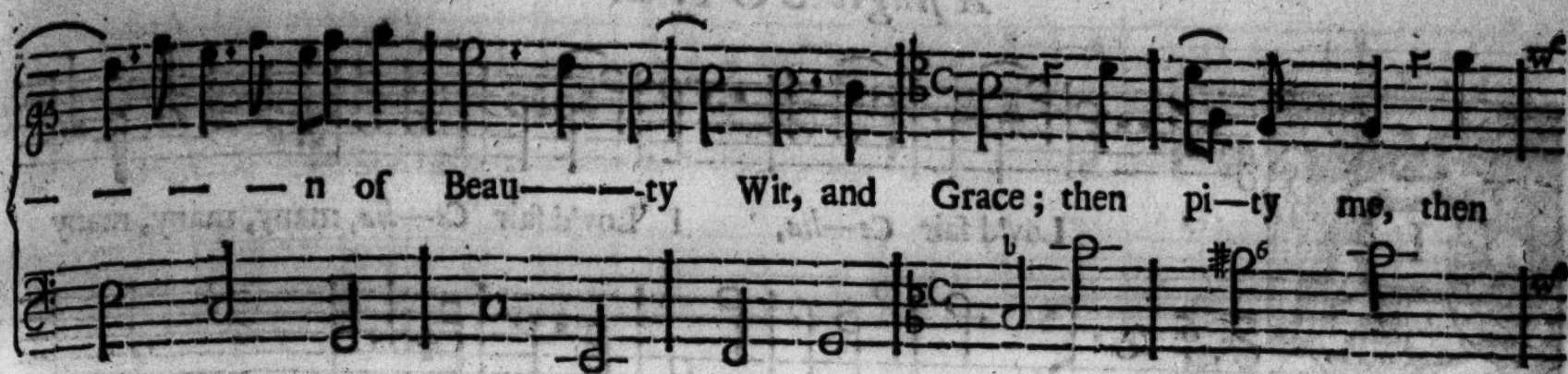
seen u-ni-ted in your face; the Proudest, the Prou- - - - - -dest



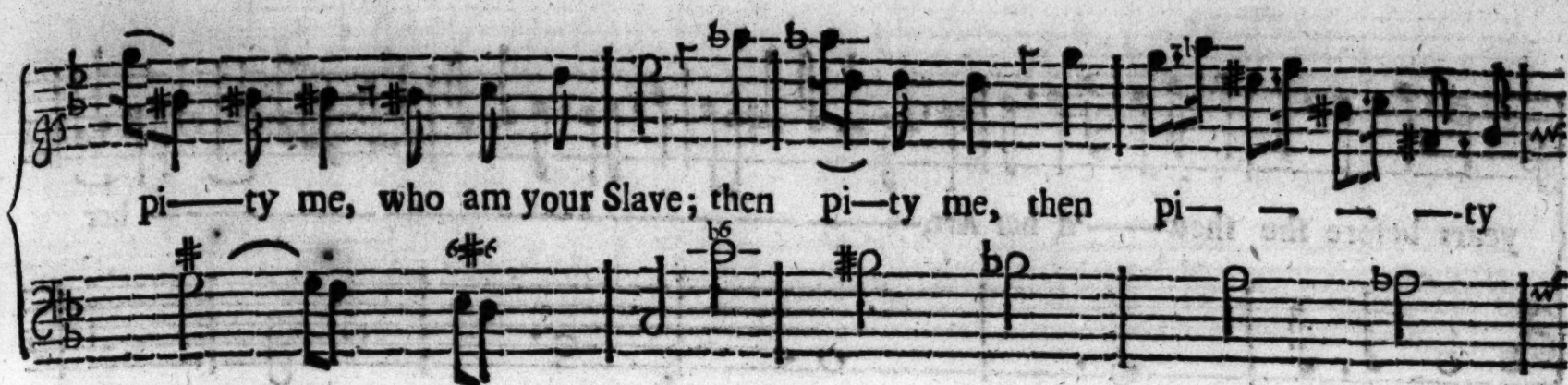
can't but own you, the Prou- - - - - -dest can't but own you, can't but own you



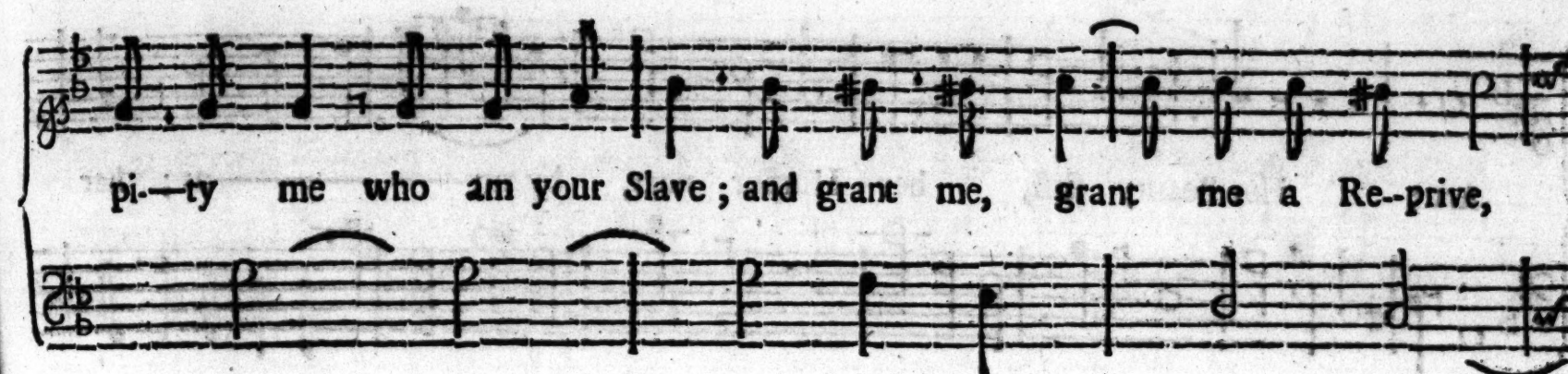
Queen of Beau-ty, Wit, and Grace; The Proudest can't but own you, Quee-




— — — — n of Beau—ty Wit, and Grace; then pi—ty me, then



pi—ty me, who am your Slave; then pi—ty me, then pi— — — — ty



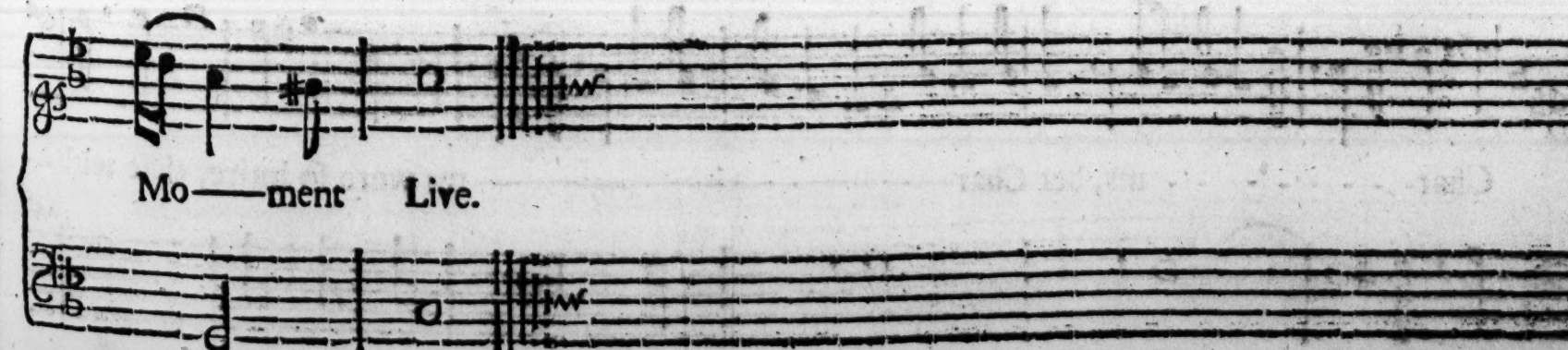
pi—ty me who am your Slave; and grant me, grant me a Re-prive,



un-less I may your Favour have, I can't, I can't one moment live; I



can't, I can't un-less I may your Favour have, I can't, I can't one

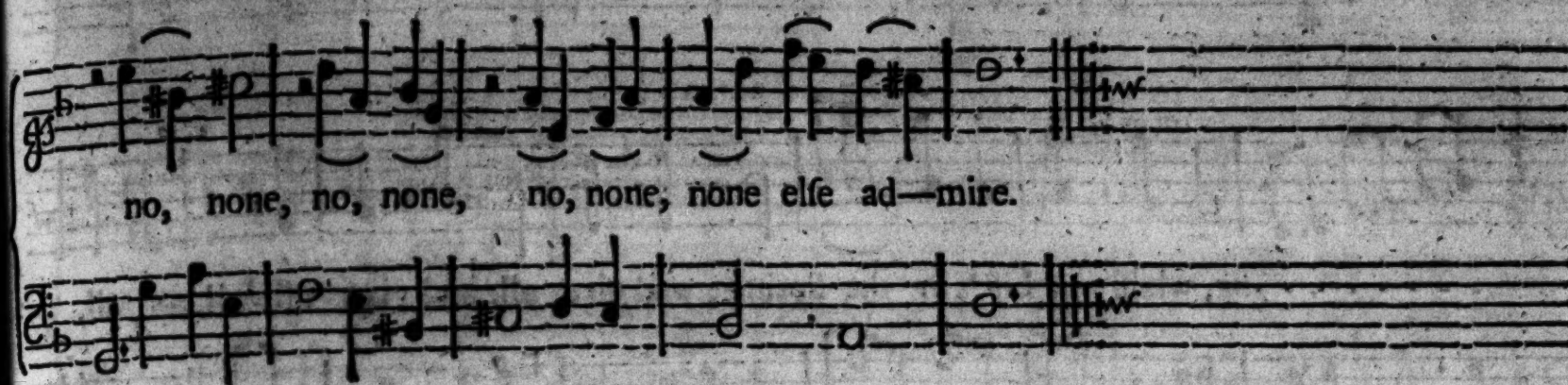
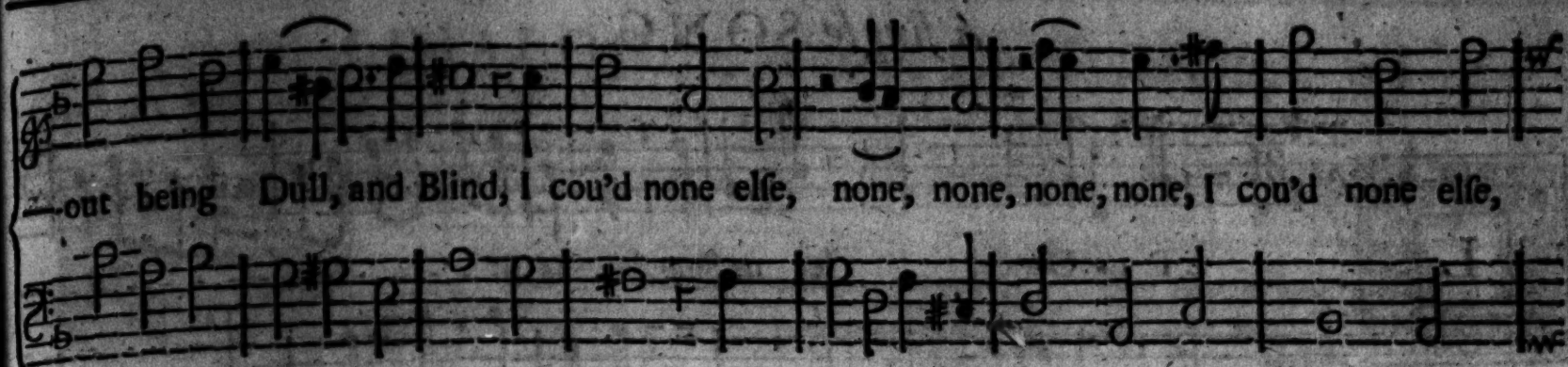


Mo—ment Live.

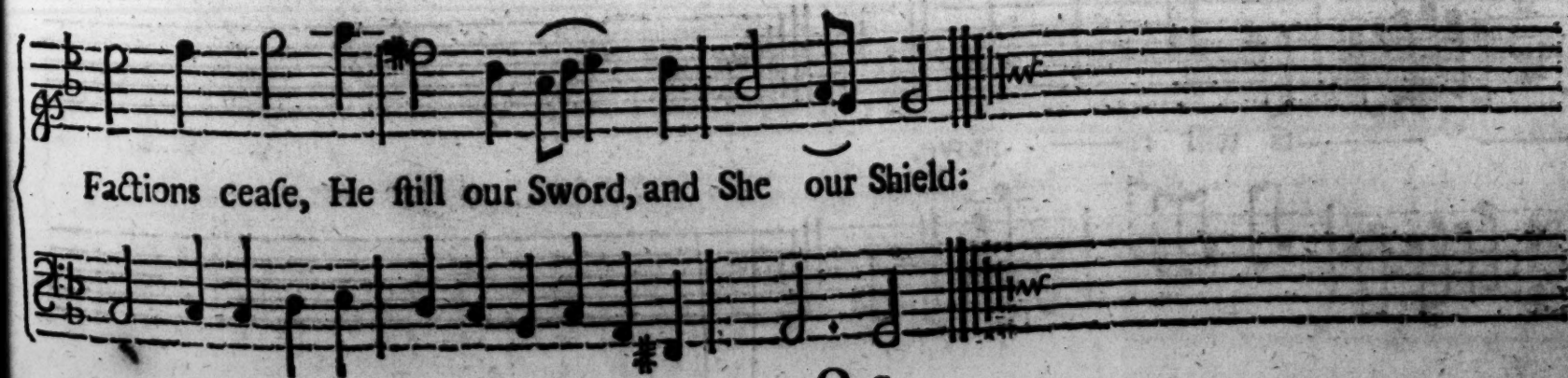
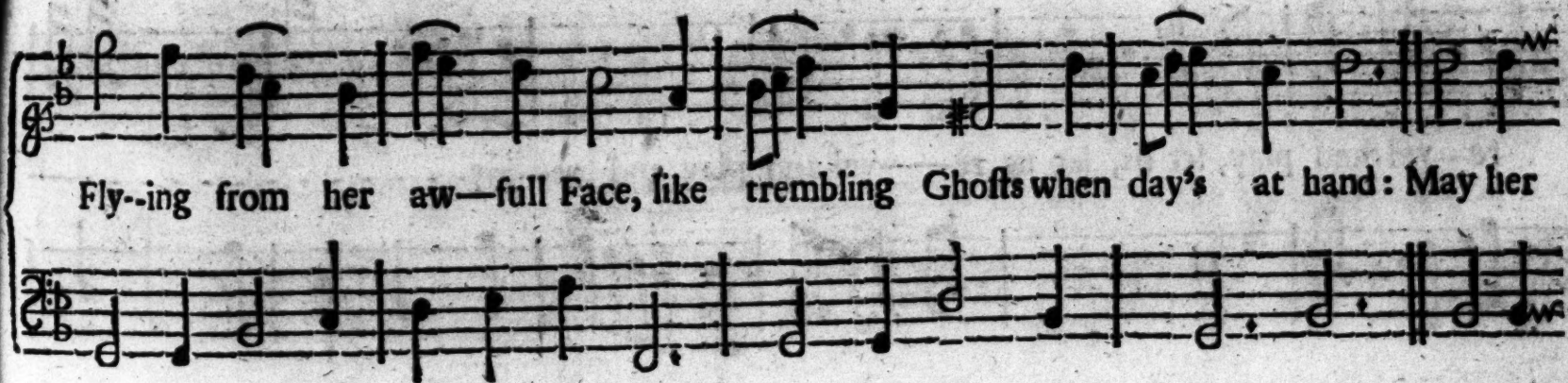
A single SONG.



Lov'd fair Ce—lia, I Lov'd fair Ce—lia, many, many, many
 years before she shew'd her Art, her
 Art; Her Beauty first, her Humor next, by tur—ns; her
 Beauty first, her Humor next, by tur—ns
 engag'd my Heart. And when to these, when to these the Friendship joyn'd, her
 Char—ms, her Char—ms were so intire, that with—



A SONG on the late Queen.



A single SONG.



ET us Dance, let us Sing, let us si - - -

-ng, whilst our Life's in the Spring; and give all, and give all, all, all, all,

all to the great God of Love: Let us Love. Let us Re-vel, let us

re-vel and play, let us, let us re-vel and play, and re-joy-

-ce whilst we may: Since old Time, since old Time these de-ligh-

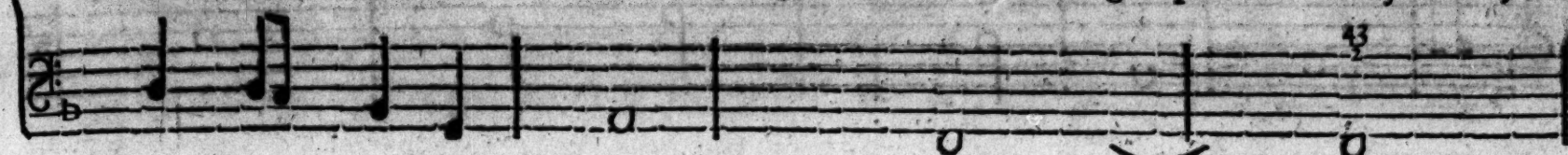
-ts will re-move.

A DIALOGUE *between* Thyrsis, and Iris.

Air I-ris and her Swain, were in a shady Bow'r, where Thyrsis long in



vain had sought the hap-py hour; at length his hand advancing upon her Snowy Breast, he



said; O kiss me lon-ger, and lon-ger yet, and lon-ger if you will



make me blest. An ea-sy yeilding Maid, by trusting is undone; our Sex is oft betray'd by



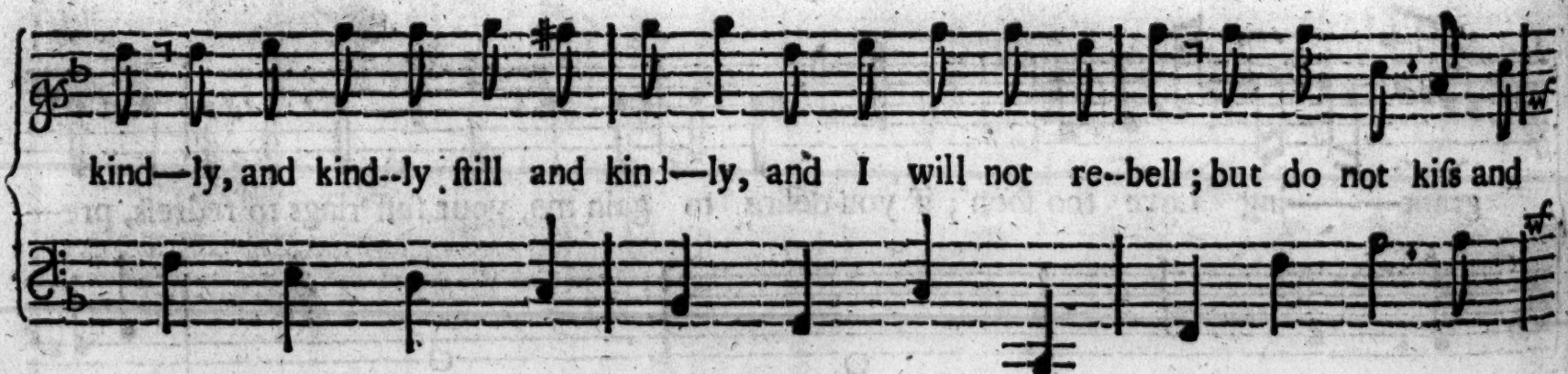
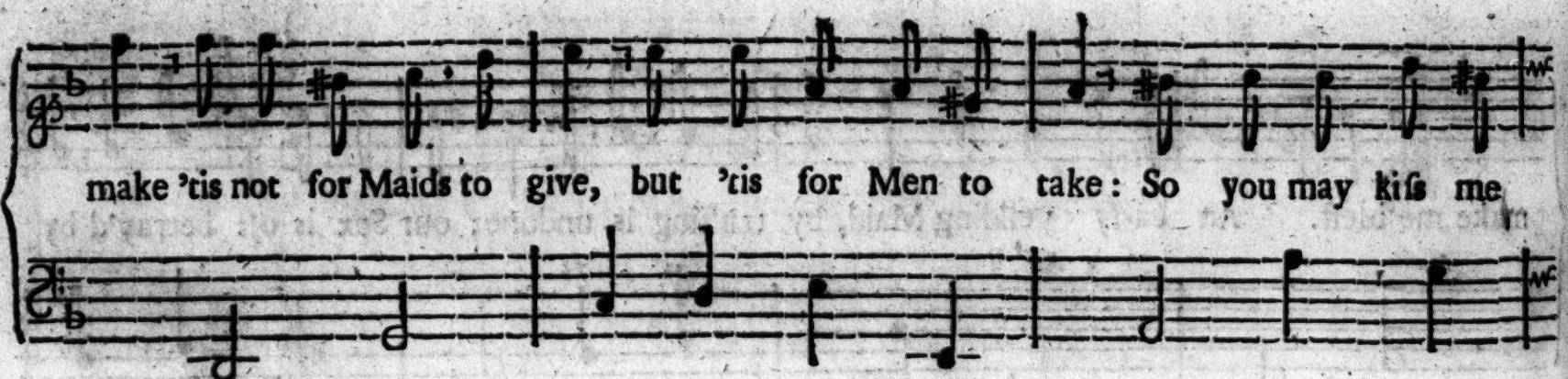
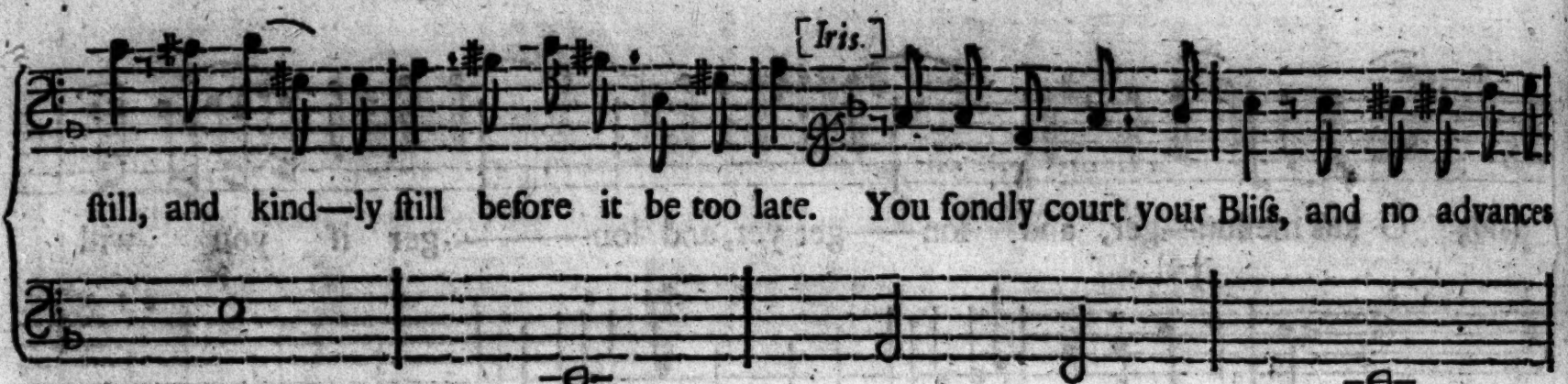
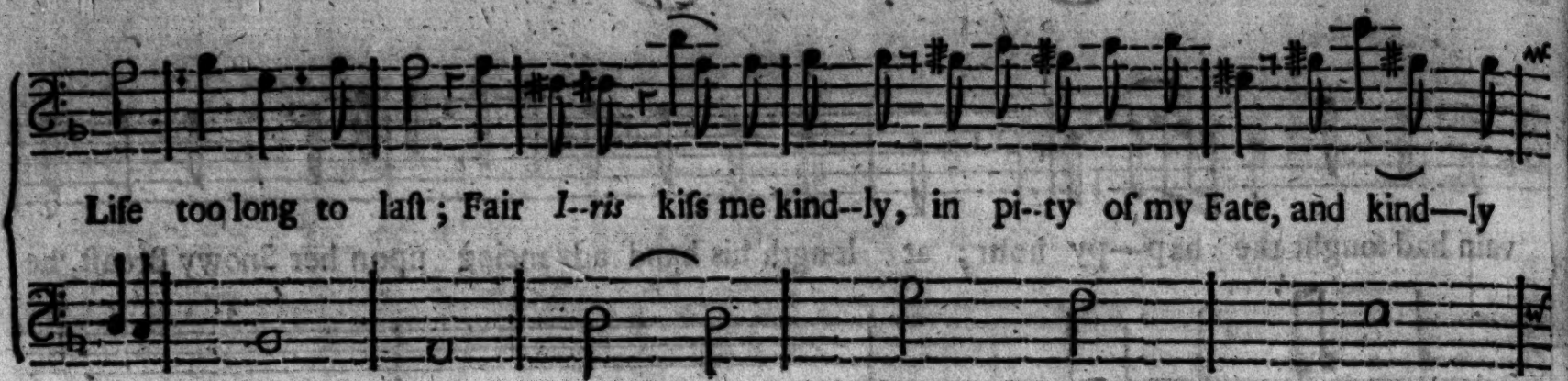
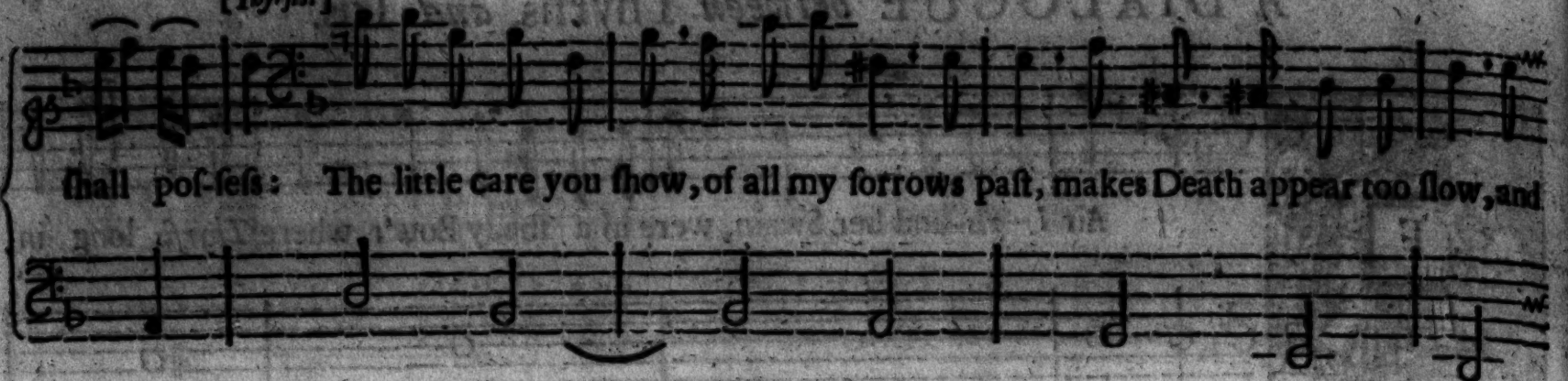
grant-ing Love too soon; if you desire to gain me, your suff'rings to redress, pre-



-pare to Love me longer, and lon-ger yet and lon-ger, before you



[Thyrsis.]





Yes you may kiss me kindly, and kindly still, and kindly still, and kindly, and




kind—ly, and kindly still, and kindly, and will you not re—bell?




I will not rebell. Yes you may kiss me kindly still, and kindly still, and I will not re—




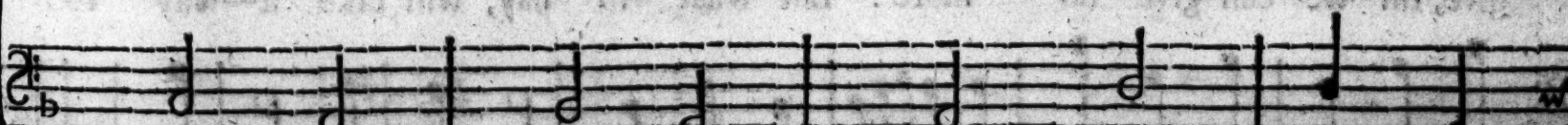
And may I kiss you kindly, and kindly still, and kindly still, and you will not re—




—bell; but do not kiss and tell, but do not kiss and tell, no, no, no, no, no,



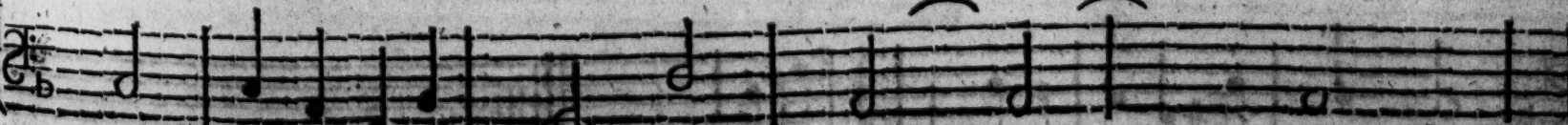
—bell? No, no, no, no, no, no, I'll never kiss and tell, no, no, I'll



no, no, no, no, no, no, no I'll never, never, never, no, never, never, never, no, never kiss and tell.



never kiss and tell, no, no no, no, no, no, no, I'll never, never, never I'll never, never, never kiss and tell.



CHORUS.

Thus at the height we Love and live and fear not, fear not to be

Thus at the height we Love and live and fear not, fear not to be

poor: We give, and we give, we give and we give, we give and we

poor; We give and we give, we give and we give, and

give, till we can give no more: But what to day, will take a-way, to

give, till we can give no more: But what to day, will take a-way to

morrow, to mor-row will re-store.

morrow, to mor-row will re-store.

End with the first Strain.

A SONG on St. Cecilia's Day 1692.

This musical score is for a song on St. Cecilia's Day, 1692. It is arranged for a full orchestra and a vocal soloist. The instruments and voices are as follows:

- Flutes:** Two staves at the top, both in treble clef with a key signature of one sharp (F#).
- Violins:** Two staves below the flutes, both in treble clef with a key signature of one sharp.
- High Contratenor:** One staff below the violins, in treble clef with a key signature of one sharp.
- Other Instruments:** The bottom four staves represent the lower sections of the orchestra, including violas, cellos, and double basses, in various clefs and with a key signature of one sharp.

The score consists of two systems of music. The first system contains six staves, and the second system contains seven staves. The music is written in a style characteristic of the late 17th century, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'f' (forte) and 'p' (piano).

SONG on St Cecilia's Day 1692

Hark! hark! each Tree its

Hark! hark! each Tree its si- lence breaks;

fi- lence breaks; Hark! hark! each Tree its fi-

Hark! each Tree its fi-

—lence breaks;

—lence breaks;

Hark! hark! each Tree its

Hark! hark! each Tree its si- - - - -lence

si- - - - -lence breaks;

Hark!

breaks, hark! hark! each Tree its — — — — — lence breaks; the Box and

hark! each Tree its — — — — — lence breaks; the

Firr, to tal — — — — — k, to talk, to talk, to

Box and Firr, to tal — — — — — k, to talk, to talk, to tal —

talk be-gin; Hark! hark! hark! hark!

— — — k be-gin; Hark! hark! hark! hark! hark!

7 9 9 98 98 98
76 76 76

hark!

hark! this in the spright— — — — — ly Vi-o-lin,

6 4

That in the *Flute* distinctly, di—stinct—ly speaks, distinctly, di—stinct—ly speaks;

This in the Spright- - - - -ly *Vi--o--lin* ;

That in the



Flute di—stinct—ly, distinct—ly di—stinct—ly speaks;

This in the spright— — — — — ly Vi—olin, di—stinct—ly speaks;

The musical score consists of two systems. The first system has four staves: the top two are for a Flute (treble clef, key of D major) and the bottom two are for a Violin (treble clef, key of D major). The Flute part has lyrics: "Flute di—stinct—ly, distinct—ly di—stinct—ly speaks;". The Violin part has lyrics: "This in the spright— — — — — ly Vi—olin, di—stinct—ly speaks;". The second system has two staves, both for the Violin, continuing the melody.

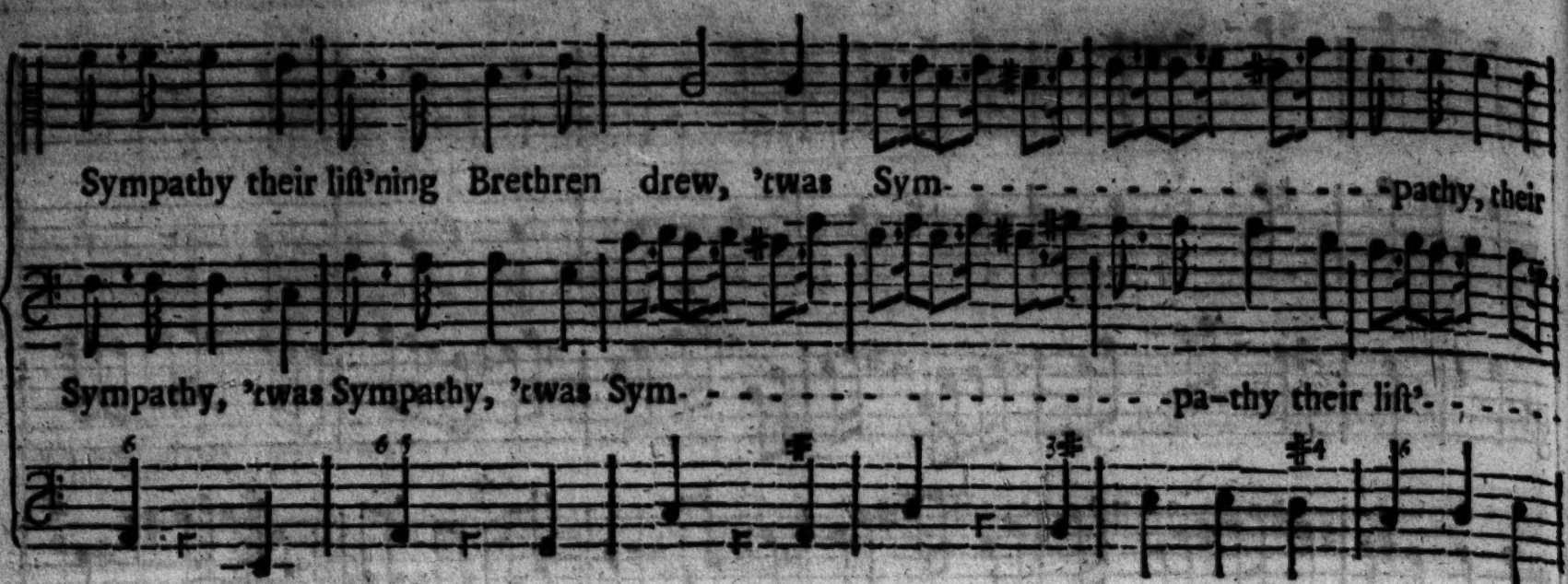


Instruments Rest.

'Twas

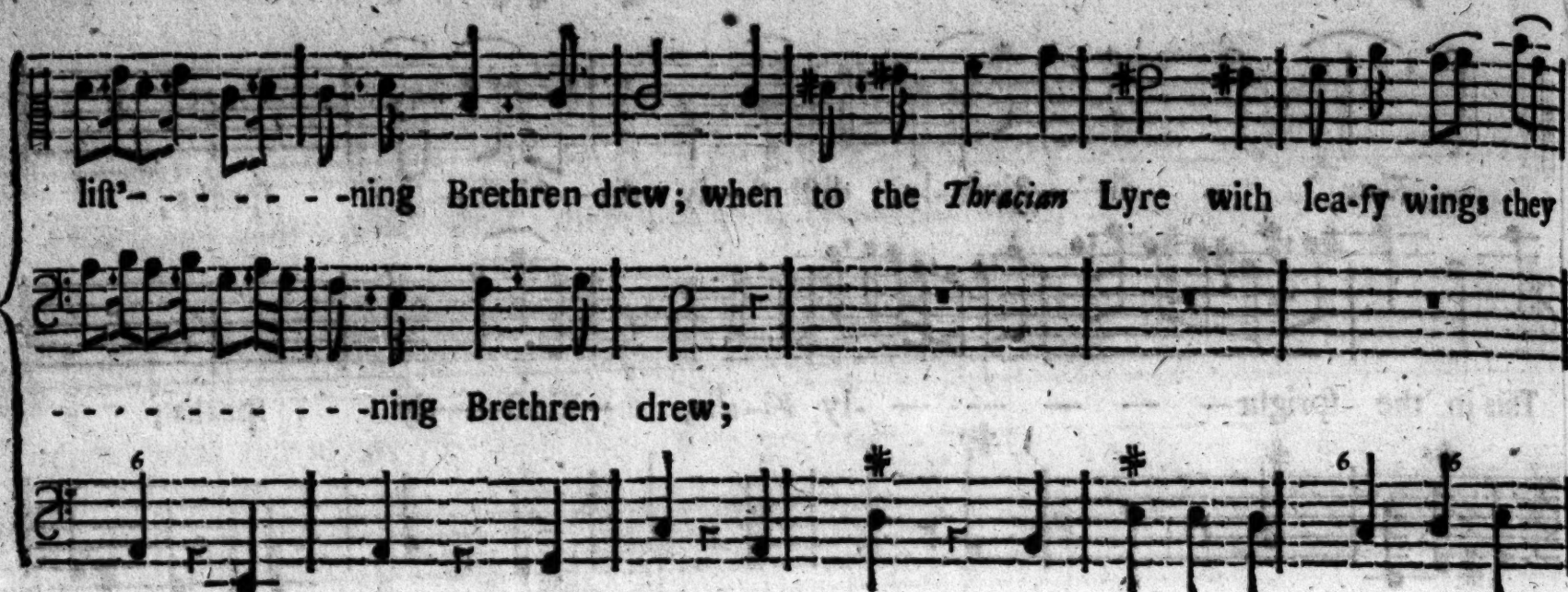
'Twas Sympathy, 'twas

The musical score consists of two systems. The first system has four staves: the top two are for Instruments (treble clef, key of D major) and the bottom two are for a vocal part (treble clef, key of D major). The Instruments part has the instruction "Instruments Rest.". The vocal part has the lyrics "'Twas" and "'Twas Sympathy, 'twas". The second system has two staves, both for the vocal part, continuing the melody.




Sympathy their lift'ning Brethren drew, 'twas Sym- - - - - pathy, their

Sympathy, 'twas Sympathy, 'twas Sym- - - - - pa- thy their lift' - - - -



lift' - - - - - ning Brethren drew; when to the *Thracian* Lyre with lea-fy wings they

- - - - - ning Brethren drew;



fle- - - - - w;

when to the *Thracian* Lyre, when to the *Thracian* Lyre with lea-fy wings they



When to the *Thra-cian* Lyre with lea-fy wings they fle- - - - -

fle- - - - - w, with leafy wings they fl- - - - -

— with lea—fy wings they flew, when to the *Thracian* Lyre with lea—fy

— with leafy wings they flew, when to the *Thracian* Lyre, with lea—fy

wings they fle— — — — — w, with leafy wings they flew, with

wings they fle— — — — — w, with lea—fy wings they flew, with

Flutes.

Violins.

leafy wings they flew.

lea—fy wings they flew.



A SONG for Two Voices.

Celia Eyes me, *Celia* Eyes me, I approach her, but she

I spy *Celia*, I spy *Celia*, I approach her, I approach her, but she

fly — — — — —'s me, I persue, I persue, I persue, I persue, I per-

fly — — — — —'s me; I persue, I persue, I per-

sue; I persue, I persue; More coy, more coy, more, more coy I find her; I seem

sue; I persue, I persue; More coy, more coy, more, more coy I find her; I seem

6 7 6 6 7 6 6 3 3 6

Colder, colder, colder, then, then, then she's kinder, she's kinder; then, then, then she's

Colder, colder, colder, then, then, then she's kinder, she's kinder; then, then, then she's

#6 b6 #3 #7 #67 65#

kinder, she's kinder, then, then, then, then she's kinder: My words

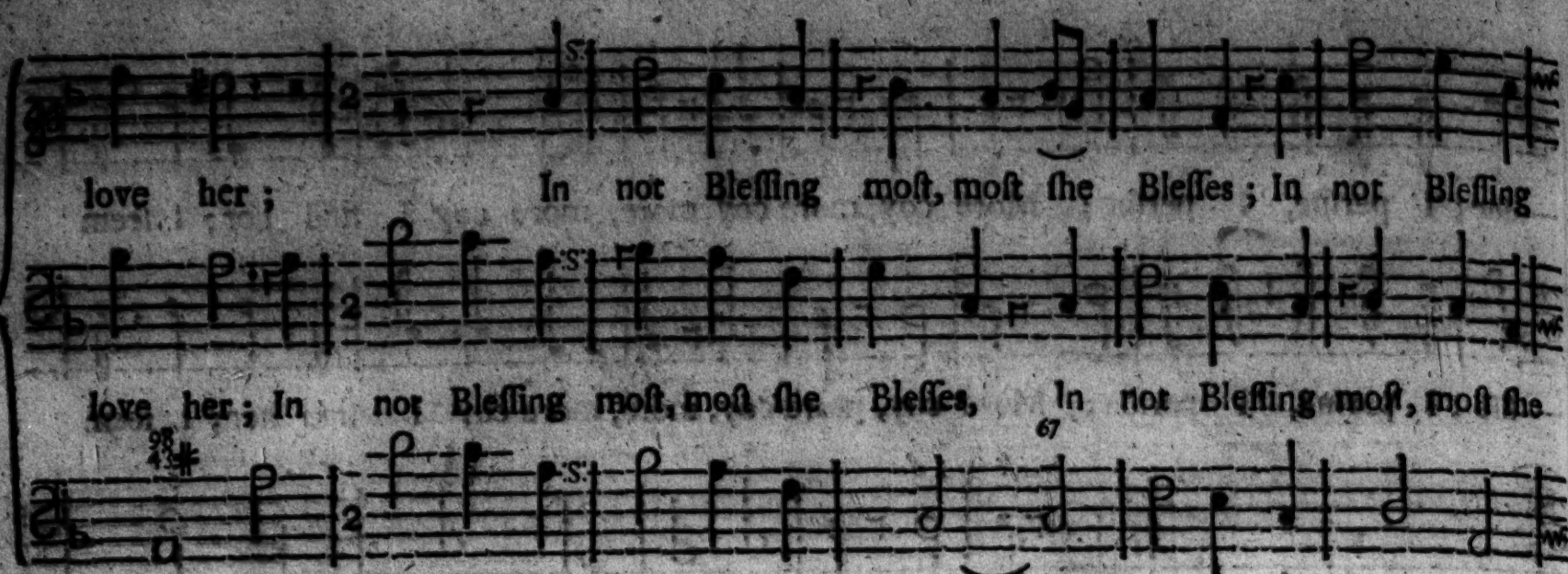
kinder, she's kinder, then, then, then, then, she's kinder: Her Eyes Charm me,

7 #5 4 6 # 6 3# 6

mov— — — — — e her, and I love her, and I love her, I love her, I

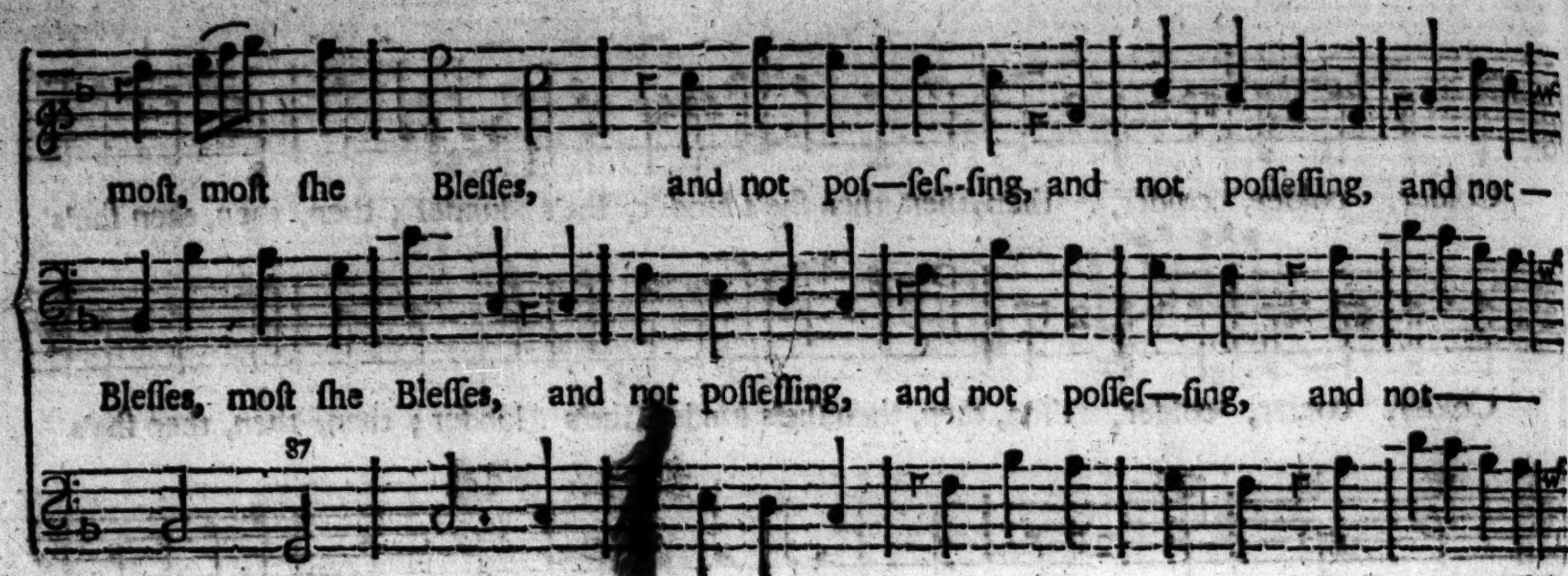
she Esteems me, and I love her, I love her, I

7 # 6 65 7 6 43



love her ; In not Blessing most, most the Blesses ; In not Blessing

love her ; In not Blessing most, most the Blesses, In not Blessing most, most the



most, most the Blesses, and not pos-sel-sing, and not possessing, and not—

Blesses, most the Blesses, and not possessing, and not posset-sing, and not—



— possessing, each, each, each possesses ; each, each possesses, each, each, each pos-

— possessing, each, each, each possesses ; each, each, each possesses, each, each, each pos-



— sses, each, each possesses : Now, now the Blushes, now, now, now the

— sses, each, each, each possesses :

End here.

Blushes; she won'd leave me, but I ho—ld her, I
I grows bol—der, but I ho—ld her, I hold her, I

hold her, ho—ld her; She grows
ho—ld her, I hold her; She grows

an—gry, grows an—gry, grows an—gry, grows an—gry, grows an—gry;
an—gry, grows an—gry, grows an—gry, grows an—gry, grows an—gry;

I ap—pease her, I appease her, I appease her;
I ap—pease her, I appease her, I appease her; I am red—

Then, then, then I please her, then, then, then I please her, then, then,

er, then, then, then I please her, then, then, then I please her,

then, then, then, then, then I please her, then, then, then I please her:

then, then, then, then, then I please her, then, then, then I please her: Her Eyes

My words mo—ve her, and I love her, and I love her,

Charme me, she Esteems me, and I Love her,

I love her, I love her. In *etc.*

I love her, I love her. In not Blessing *etc.*

End with the part, (Each possesses &c.)

A Drinking

SONG,

With a Chorus for Three Voices.



Is Wine was made to Rule the Day, 'tis Wine, 'tis Wine, 'tis Wine;

'tis Wine was made to Rule the Day, and not the fla'ring Sun; 'tis Love that

thou'd o're Night bear sway, and not the fil—ly, fil—ly Moon; and not the

fil—ly, fil—ly Moon: Wine is th' amazement of the Old, that Bliss wou'd fain re—

trieve, and love the bus'ness of the bold, that can Both joys re—ceive.

CHORUS.

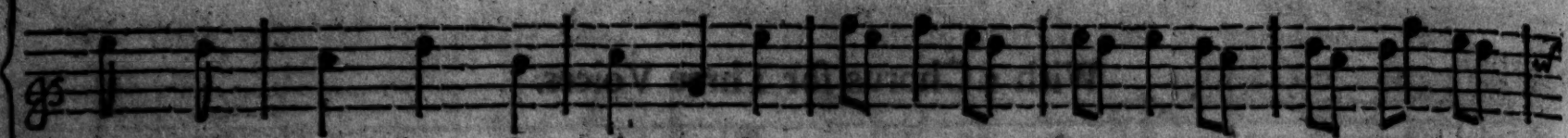
CHORUS.

Turn over.

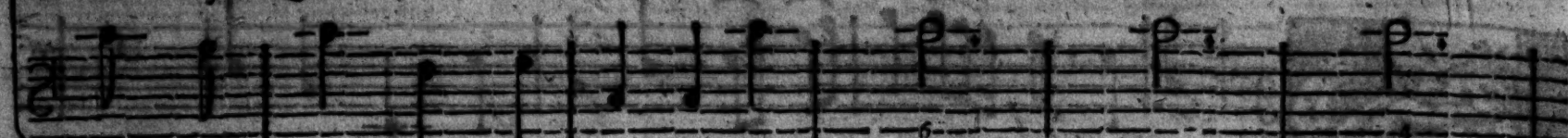
CHORUS.



Let my Queen live for e—ver, for e—



Let my Queen live for e—ver, for e—



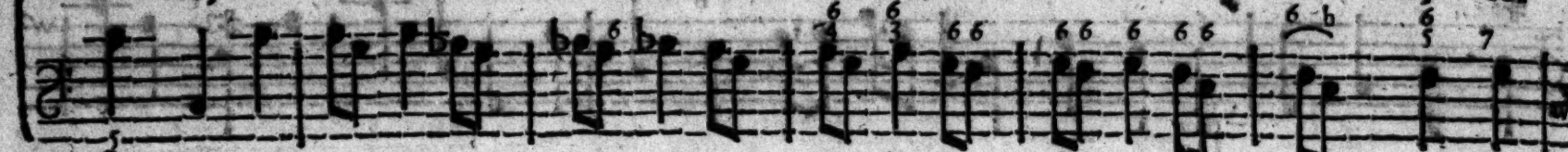
Let my Queen live for e—ver, for e—



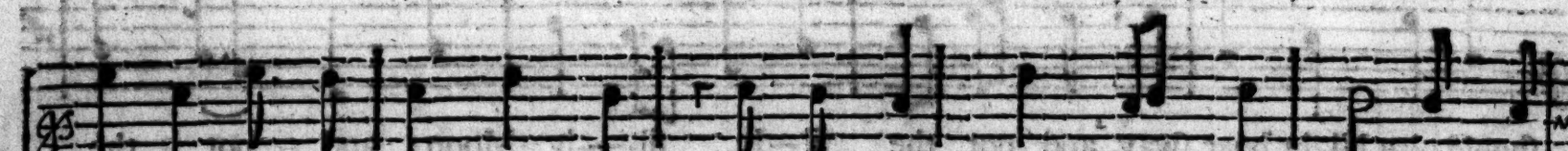
—ver, for e—ver, for e—ver, for



—ver, for e—ver, for e—ver, for



—ver, for e—ver, for



e—ver, and let's still drink, drink, and let's still drink, drink French Wine; let my



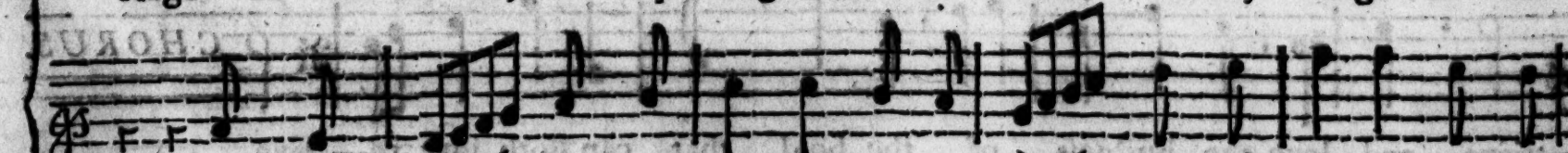
e—ver, and let's still drink, drink, and let's still etc.



e—ver, and let's still drink, drink, and let's still drink, drink French Wine;



Rage be Im—mortal, let my Rage be Im—mortal, let my Rage be Im—



let my Rage be Im—mortal, let my Rage be Im—mortal, let my



let my Rage be Immortal, let my Rage be Im—

—mortal, let my Rage be Im—mortal, and my Li—quer di—vine; let my

Ra—ge be Im—mortal, and my Li—quer di—vine; let my

—mor—tal, let my Rage be Im—mortal, and my Li—quer di—vine;

Rage be Im—tal, my Rage be Im—

Rage be Im—mortal, let my Rage be Im—mor—

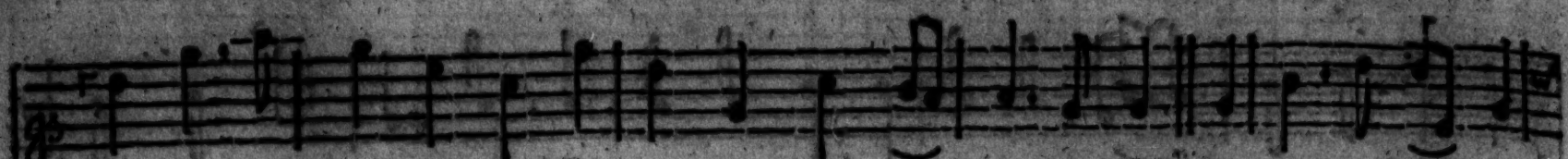
let my Ra—ge be Im—mortal, let my Rage be Im—

—mortal and my Li—quer di—vine.


—tal, and my Li—quer di—vine.

—mor—tal, and my Li—quer di—vine;

Infus'd in Wine, let's sink to rest, and Dream of what we Love;



Infus'd in Wine, let's sink to rest, and dream of what we Love: And since she may not




be posses'd let's thus our wants improve; and since she may not be posses'd, let's thus our


Chorus again.




wants improve. Oh! lull me, Oh! lull me couch'd in soft re-pose; Oh!



lull me, Oh! lull me, couch'd in soft re-pose; and sleep, sleep



ne'er from me take; Ex-cept the Gods will in-ter-pose, and let me en-



jo- - - - -y a-wake. End with the Chorus.

A SONG for Two Voices.



A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures: the first measure has a quarter note on G4 and a quarter note on A4; the second measure has a quarter note on B4 and a quarter note on C5; the third measure has a quarter note on D5 and a quarter note on E5; the fourth measure has a quarter note on F#5 and a quarter note on G5; the fifth measure has a quarter note on A5 and a quarter note on B5; the sixth measure has a quarter note on C6 and a quarter note on D6; the seventh measure has a quarter note on E6 and a quarter note on F#6; the eighth measure has a quarter note on G6 and a quarter note on A6; the ninth measure has a quarter note on B6 and a quarter note on C7; the tenth measure has a quarter note on D7 and a quarter note on E7; the eleventh measure has a quarter note on F#7 and a quarter note on G7; the twelfth measure has a quarter note on A7 and a quarter note on B7; the thirteenth measure has a quarter note on C8 and a quarter note on D8; the fourteenth measure has a quarter note on E8 and a quarter note on F#8; the fifteenth measure has a quarter note on G8 and a quarter note on A8; the sixteenth measure has a quarter note on B8 and a quarter note on C9; the seventeenth measure has a quarter note on D9 and a quarter note on E9; the eighteenth measure has a quarter note on F#9 and a quarter note on G9; the nineteenth measure has a quarter note on A9 and a quarter note on B9; the twentieth measure has a quarter note on C10 and a quarter note on D10; the twenty-first measure has a quarter note on E10 and a quarter note on F#10; the twenty-second measure has a quarter note on G10 and a quarter note on A10; the twenty-third measure has a quarter note on B10 and a quarter note on C11; the twenty-fourth measure has a quarter note on D11 and a quarter note on E11; the twenty-fifth measure has a quarter note on F#11 and a quarter note on G11; the twenty-sixth measure has a quarter note on A11 and a quarter note on B11; the twenty-seventh measure has a quarter note on C12 and a quarter note on D12; the twenty-eighth measure has a quarter note on E12 and a quarter note on F#12; the twenty-ninth measure has a quarter note on G12 and a quarter note on A12; the thirtieth measure has a quarter note on B12 and a quarter note on C13; the thirty-first measure has a quarter note on D13 and a quarter note on E13; the thirty-second measure has a quarter note on F#13 and a quarter note on G13; the thirty-third measure has a quarter note on A13 and a quarter note on B13; the thirty-fourth measure has a quarter note on C14 and a quarter note on D14; the thirty-fifth measure has a quarter note on E14 and a quarter note on F#14; the thirty-sixth measure has a quarter note on G14 and a quarter note on A14; the thirty-seventh measure has a quarter note on B14 and a quarter note on C15; the thirty-eighth measure has a quarter note on D15 and a quarter note on E15; the thirty-ninth measure has a quarter note on F#15 and a quarter note on G15; the fortieth measure has a quarter note on A15 and a quarter note on B15; the forty-first measure has a quarter note on C16 and a quarter note on D16; the forty-second measure has a quarter note on E16 and a quarter note on F#16; the forty-third measure has a quarter note on G16 and a quarter note on A16; the forty-fourth measure has a quarter note on B16 and a quarter note on C17; the forty-fifth measure has a quarter note on D17 and a quarter note on E17; the forty-sixth measure has a quarter note on F#17 and a quarter note on G17; the forty-seventh measure has a quarter note on A17 and a quarter note on B17; the forty-eighth measure has a quarter note on C18 and a quarter note on D18; the forty-ninth measure has a quarter note on E18 and a quarter note on F#18; the fiftieth measure has a quarter note on G18 and a quarter note on A18; the fifty-first measure has a quarter note on B18 and a quarter note on C19; the fifty-second measure has a quarter note on D19 and a quarter note on E19; the fifty-third measure has a quarter note on F#19 and a quarter note on G19; the fifty-fourth measure has a quarter note on A19 and a quarter note on B19; the fifty-fifth measure has a quarter note on C20 and a quarter note on D20; the fifty-sixth measure has a quarter note on E20 and a quarter note on F#20; the fifty-seventh measure has a quarter note on G20 and a quarter note on A20; the fifty-eighth measure has a quarter note on B20 and a quarter note on C21; the fifty-ninth measure has a quarter note on D21 and a quarter note on E21; the sixtieth measure has a quarter note on F#21 and a quarter note on G21; the sixty-first measure has a quarter note on A21 and a quarter note on B21; the sixty-second measure has a quarter note on C22 and a quarter note on D22; the sixty-third measure has a quarter note on E22 and a quarter note on F#22; the sixty-fourth measure has a quarter note on G22 and a quarter note on A22; the sixty-fifth measure has a quarter note on B22 and a quarter note on C23; the sixty-sixth measure has a quarter note on D23 and a quarter note on E23; the sixty-seventh measure has a quarter note on F#23 and a quarter note on G23; the sixty-eighth measure has a quarter note on A23 and a quarter note on B23; the sixty-ninth measure has a quarter note on C24 and a quarter note on D24; the seventieth measure has a quarter note on E24 and a quarter note on F#24; the seventy-first measure has a quarter note on G24 and a quarter note on A24; the seventy-second measure has a quarter note on B24 and a quarter note on C25; the seventy-third measure has a quarter note on D25 and a quarter note on E25; the seventy-fourth measure has a quarter note on F#25 and a quarter note on G25; the seventy-fifth measure has a quarter note on A25 and a quarter note on B25; the seventy-sixth measure has a quarter note on C26 and a quarter note on D26; the seventy-seventh measure has a quarter note on E26 and a quarter note on F#26; the seventy-eighth measure has a quarter note on G26 and a quarter note on A26; the seventy-ninth measure has a quarter note on B26 and a quarter note on C27; the eightieth measure has a quarter note on D27 and a quarter note on E27; the eighty-first measure has a quarter note on F#27 and a quarter note on G27; the eighty-second measure has a quarter note on A27 and a quarter note on B27; the eighty-third measure has a quarter note on C28 and a quarter note on D28; the eighty-fourth measure has a quarter note on E28 and a quarter note on F#28; the eighty-fifth measure has a quarter note on G28 and a quarter note on A28; the eighty-sixth measure has a quarter note on B28 and a quarter note on C29; the eighty-seventh measure has a quarter note on D29 and a quarter note on E29; the eighty-eighth measure has a quarter note on F#29 and a quarter note on G29; the eighty-ninth measure has a quarter note on A29 and a quarter note on B29; the ninetieth measure has a quarter note on C30 and a quarter note on D30; the ninety-first measure has a quarter note on E30 and a quarter note on F#30; the ninety-second measure has a quarter note on G30 and a quarter note on A30; the ninety-third measure has a quarter note on B30 and a quarter note on C31; the ninety-fourth measure has a quarter note on D31 and a quarter note on E31; the ninety-fifth measure has a quarter note on F#31 and a quarter note on G31; the ninety-sixth measure has a quarter note on A31 and a quarter note on B31; the ninety-seventh measure has a quarter note on C32 and a quarter note on D32; the ninety-eighth measure has a quarter note on E32 and a quarter note on F#32; the ninety-ninth measure has a quarter note on G32 and a quarter note on A32; the hundredth measure has a quarter note on B32 and a quarter note on C33.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and accidentals. There are some markings above the staff that appear to be lyrics or performance instructions, though they are difficult to decipher. The handwriting is somewhat informal and shows signs of being a working draft.

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a triplet of eighth notes, a half note, and a quarter note. The piece is marked 'P' for piano.

A single staff of handwritten musical notation. The staff begins with a treble clef. The first measure contains a quarter note on G4, followed by a quarter rest, and then a quarter note on A4. The second measure contains a quarter note on B4, followed by a quarter note on C5, and then a quarter note on D5. The third measure contains a quarter note on E5, followed by a quarter note on F5, and then a quarter note on G5. The fourth measure contains a quarter note on A5, followed by a quarter note on B5, and then a quarter note on C6. The fifth measure contains a quarter note on D6, followed by a quarter note on E6, and then a quarter note on F6. The sixth measure contains a quarter note on G6, followed by a quarter note on A6, and then a quarter note on B6. The seventh measure contains a quarter note on C7, followed by a quarter note on D7, and then a quarter note on E7. The eighth measure contains a quarter note on F7, followed by a quarter note on G7, and then a quarter note on A7. The ninth measure contains a quarter note on B7, followed by a quarter note on C8, and then a quarter note on D8. The tenth measure contains a quarter note on E8, followed by a quarter note on F8, and then a quarter note on G8. The notation is written in black ink on aged, slightly yellowed paper.

The musical notation for the piano accompaniment is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some chords. Above the staff, there are fingerings: '7' above the first measure, '6 4' above the second measure, and '6 6' above the sixth and seventh measures. A sharp sign is placed above the eighth measure. The notation ends with a double bar line.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of several measures, including a double bar line, and ends with a sharp sign (#).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a double bar line, a whole note, a half note, and a quarter note, followed by a series of eighth notes.

Handwritten musical notation for the first strain of a piece. The notation is on a single staff with a treble clef. It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a double bar line. The text "First strain again." is written to the right of the staff.

First strain again

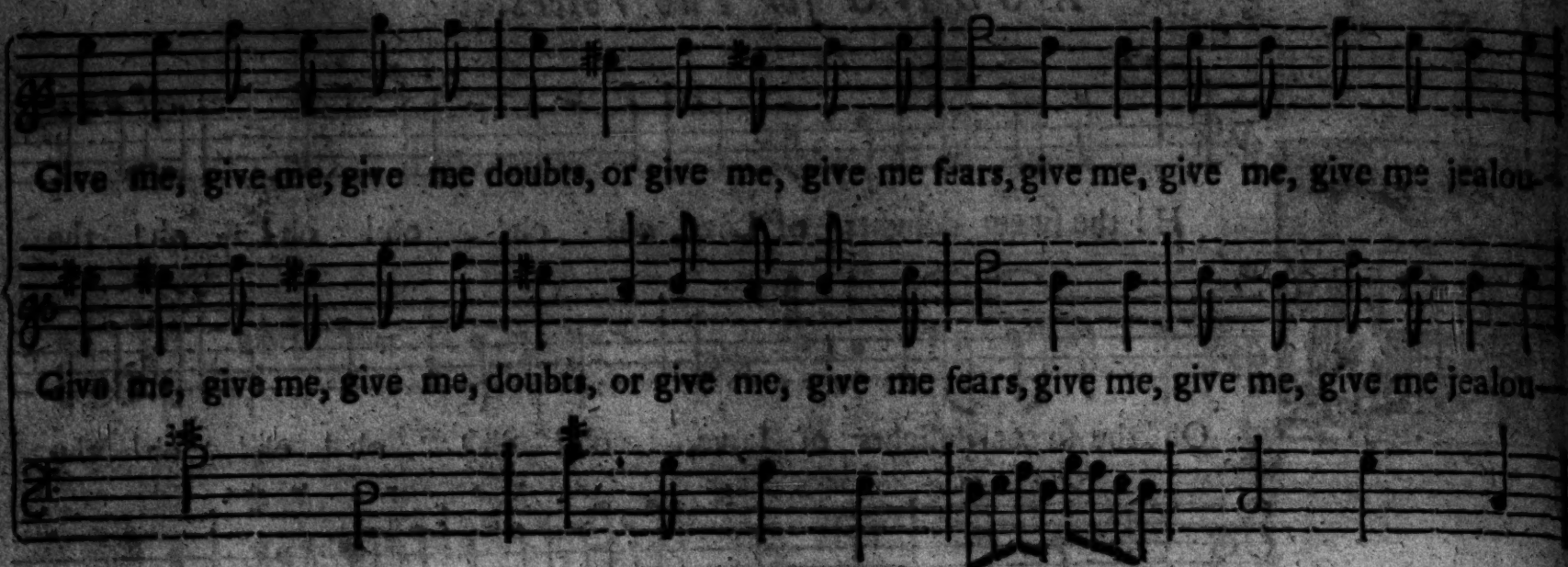
—er or Ma—je—fly deſroy e'm.

5 6 9 37 43

First ſtrain again

5 6 9 37 43

First strain again



Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealous-

Give me, give me, give me, doubts, or give me, give me fears, give me, give me, give me jealous-



—ties and Cares: But let Love, let Love remove e'm, but let Love remove e'm, I ap-

—ties and Cares: But let Love, but let Love— remove e'm, I approve e'm,



—prove e'm, I approve e'm, I approve e'm.

I approve e'm, I approve e'm.

End with the first strain.

End with the first strain.

End with the first strain.

F I N I S.